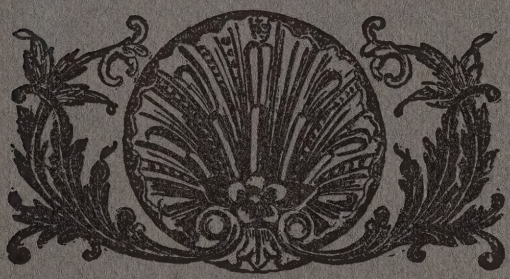
PRICED

THE NOTABLE AMERICAN COLLECTION

of

Mr and Mrs

NORVIN H. GREEN



Public Auction Sale
November 29 and 30 and
December 1 and 2 at 1:45 p. m.

PARKE-BERNET GALLERIES · INC
980 *Madison Avenue* · *New York*
1950

SALE NUMBER 1202

FREE PUBLIC EXHIBITION

From Saturday, November 25, to Date of Sale

Weekdays from 10 to 5 · Closed Sunday

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Wednesday, Thursday, Friday & Saturday Afternoons

November 29 & 30, December 1 & 2

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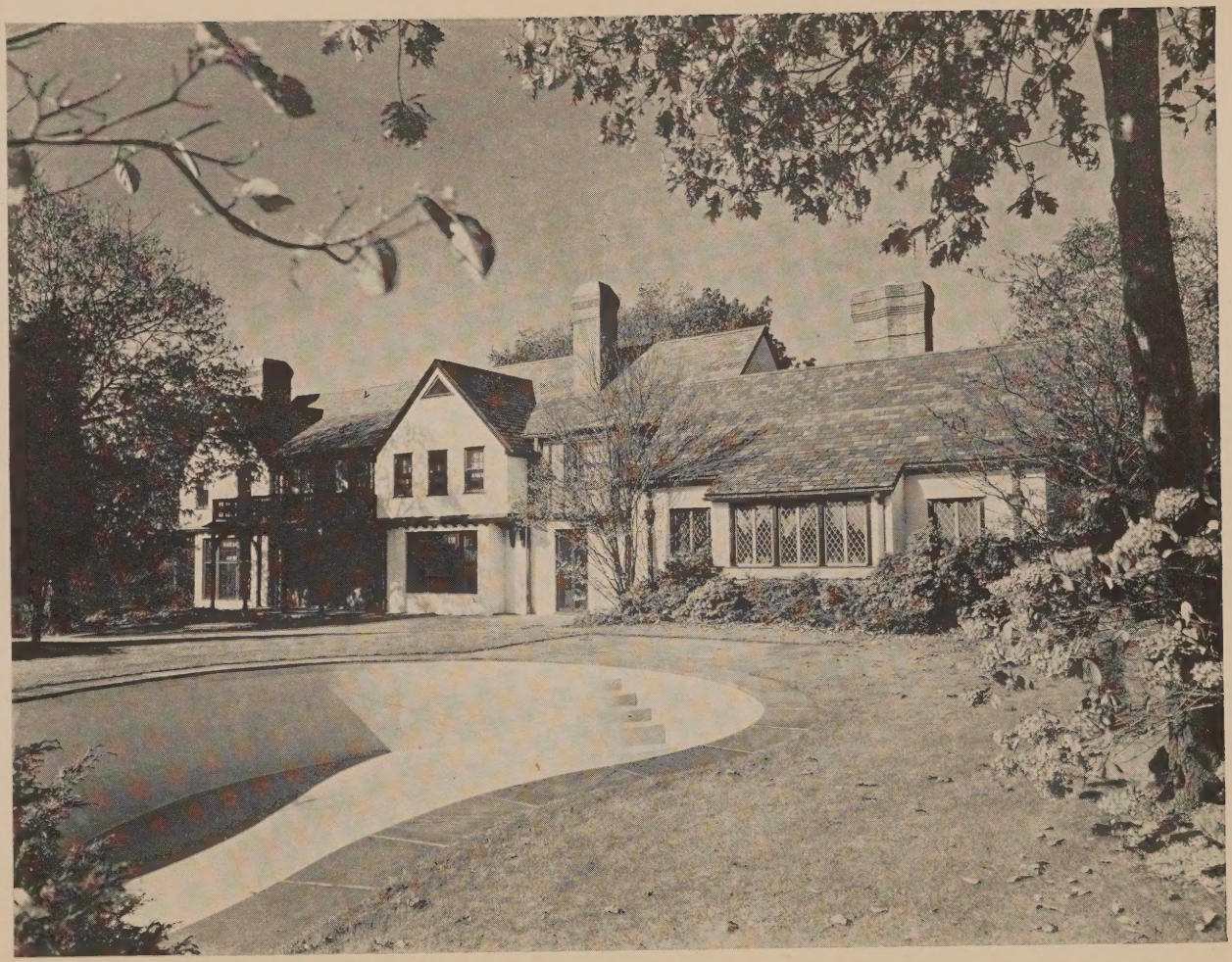

'SKYCLIFF', THE GREEN RESIDENCE AT TUXEDO PARK

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Superb Eighteenth Century American Furniture and Silver

EARLY AMERICAN PORTRAITS AND MINIATURES

A Notable Collection of

BACCARAT, CLICHY, ST. LOUIS AND MILLVILLE GLASS PAPERWEIGHTS

BATTERSEA AND BILSTED ENAMEL BIRD BOXES

Blue Staffordshire Ware

Early American Silhouettes & Railroad Prints

Books on American & Other Fine and Applied Art

* * *

Property of MR AND MRS

NORVIN H. GREEN

Removed from "Skycliff", Tuxedo Park, N. Y.

Sold by Their Order

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November 29 and 30 and
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PARKE-BERNET GALLERIES · INC
NEW YORK · 1950

The Parke-Bernet Galleries
Will Execute Your Bids
Without Charge
If You Are Unable to Attend
the Sale in Person

NOTICE

Items in this catalogue subject to the twenty per cent Federal Excise Tax are designated by an asterisk (*). Where all the items in a specific category are subject to the twenty per cent Federal Excise Tax, a note to this effect appears below the category heading.

PRICED CATALOGUES

A priced copy of this catalogue may be obtained for one dollar for each session of the sale plus the cost of the catalogue

PRINTED IN THE U.S.A.

FOREWORD

It is a profound pleasure to be able to testify, through the length and breadth of a single catalogue, to the integrity of American design and craftsmanship of the eighteenth century; and *a fortiori,* to its full equality, in many instances, with the best English work of the period. Mr Edwin J. Hipkiss, in his delightfully perceptive introduction to *Eighteenth Century American Arts,* the catalogue of the Karolik collection, sets down the conventional statement of the case: ". . . It has often been said that we have never had a truly American Art. In the eighteenth century we had an Anglo-American art; we had the beginnings of an American art, and we threw them away." He later continues with what is in fact a true epitome of the position: "Eighteenth century American architecture, painting, silversmithing and cabinetmaking (the latter two were then practiced by artist-craftsmen) bear the stamp of American traits . . . . . In its towns and cities the arts were patronized and practiced in an American manner, for these Anglo-Americans took from England what appeared to them to be admirable and suitable and made it their own, just as England had drawn upon Italy and France." It is indeed impossible to improve upon this statement.

* * *

The masterpieces of American seat furniture and cabinetwork assembled by Mr and Mrs Norvin H. Green present, in their entirety, a collection which was formed by them with consistent regard for superior excellence in design. Representative pieces in it are therefore not only associated with the outstanding names in these fields, but are in many instances the work of still unknown masters of equal rank.

It is seldom that a collection of American furniture so immediately prompts a comparison with the finest achievements of the mother country. Examples from Philadelphia, New York, Newport, Boston, Salem and other centres here rank with the best London traditions; and those American pieces executed after the introduction of English design books illustrate the most interesting parallels with the vogues thus set. The superb 'sample' chair by Benjamin Randolph might well be accepted in London as emanating from the hand of Thomas Chippendale or William Vile; the cabinet by John Seymour of Boston and the sideboard by the rare New York maker, Elbert Anderson, compare favorably with related pieces made in St. Martin's Lane; the sofa carved by McIntyre recalls Gillow's grapevine carving, and in Duncan Phyfe's sophisticated rendition of a Récamier sofa appear ornamental details cognate to the later work of such master designers as James Linnell.

Earlier examples in the Queen Anne and Georgian styles also maintain the best of all English traditions, but with the new vigor of native interpretation. Such a piece as the magnificent New York card table with gadrooned frieze illustrates this classic American development; while the oval drop-leaf dining table more closely follows, in design

and choice of San Domingo mahogany, such tables as were made for the English great houses in pre-Chippendale time. The noble Philadelphia fiddle-back side chair, with its back lavishly spooned and shaped in the solid, exhibits a selection of richly grained timber and a technique such as was seldom even attempted in England. A kettle-base secretary is no less rare and desirable than in Great Britain; while our own block-front furniture, perhaps the most notable of all original American contributions to case design, has been accepted on merit in a London museum, and in a far less important example than the outstanding pieces represented here.

In the art of the silversmith, English design exercised a paramount influence, and the closer correspondence to the best English models stems perhaps from the fact that the American craftsmen were working with an identical medium, whereas the cabinet-makers were confronted not only with a wide choice of woods, but also with the emergence of a native architecture which had its own influence on Colonial furniture. The great rarities of the silver collection include a pair of octagonal candlesticks—the first we believe to appear at public sale here—and a teapot, both by Adrian Bancker of New York (1703-72), the latter a pear-shaped example which represents the apogee of design; and three flat-top tankards by Peter Quintard and Bartholomew Schaats (1670-1758) of New York, and John Coney of Boston (1656-1722). The early Dutch silversmiths are also represented by a tumbler cup with the mark of Cornelius Vanderburgh (1653-99), an octagonal tea caddy by the master Peter Van Dyke; and a communion beaker by Barent TenEyck of Albany. Later work of importance includes a piecrust tray by Elias Boudinot of Philadelphia, one of the few ever to appear at a public sale; and two exemplary pieces, a beaker and a creamer with bright-cut decoration, by the patriot Paul Revere, in the taste of 1785-90.

The paintings of the collection call the roll of American historical portraiture from 1740 to the Civil War era, and include works by Charles Willson Peale, Jarvis, Neagle, Dunlap and Waldo. Three must be mentioned in greater detail: Robert Feke's *John Cruger, Mayor of New York, 1739-44,* an historically important Colonial painting which descended directly in the Cruger family; Thomas Sully's *Commodore Stephen Decatur,* a distinguished full-length portrait of the naval hero, with New York Bay in the background, painted in 1814, of which a larger version is in City Hall, New York; and Samuel Rowse's rare pastel of *Abraham Lincoln,* executed in Springfield in 1860, and one of only six known portraits of the beardless statesman.

More than forty early American miniatures comprise portraits by Edward Greene Malbone, James Peale, Robert Field, Benjamin Trott, the superb *Lieutenant James Gibbon, Jr.* by Thomas Sully, the work of Benbridge, Dunlap, Dickinson and many others. With these may be mentioned a small group of early American silhouettes, with several examples by Auguste Edouart.

The wealth of other material in the catalogue includes the first notable collection of paperweights to appear at public sale, comprising more than one hundred thirty pieces of Baccarat, Clichy, St. Louis and Millville origin; here are represented sulphide

portraits, the various single and double overlay techniques (including encased overlays) *millefiori,* fruit and filigree designs, and the single roses and lilies of Millville. Completing the range of bibelots is a collection of more than forty Battersea and Bilsted eighteenth century enamel snuff boxes in the form of birds and animals, among the most charming productions of their kind.

Pictorial Americana, portraying the scenic background of this country during the great wave of development of the mid-nineteenth century, is seen through the medium of a large group of the dark blue Staffordshire ware depicting American views, naval and military events, and the arms of states; and Mr Green's interest in railroads led to the formation of a small but choice collection of early American railroad prints and views, including the extremely rare *Across the Continent. Westward the Course of Empire Takes Its Way* by J. M. Ives, together with other cognate lithographs by Currier & Ives. A considerable library of books on American and other fine and applied art, gathered by Mr and Mrs Green during the formation of the collection, testify to the thoroughness of their own researches and to the background of their connoisseurship, and will be offered for sale in the first session of the present catalogue.

Leslie A. Hyam
F. Lewis Hinckley

CONDITIONS OF SALE

The property listed in this catalogue will be offered and sold subject to the following terms and conditions:

1. The word "Galleries", wherever used in these Conditions of Sale, means the Parke-Bernet Galleries, Inc.

2. The Galleries has endeavored to catalogue and describe correctly the property to be sold but it does not warrant or represent and it shall not be responsible for the correctness of description, genuineness, authenticity, authorship, provenience or condition of said property and no statement contained in the catalogue or made orally at the sale or elsewhere shall be deemed to be such warranty, representation or assumption of liability.

3. Unless otherwise announced by the auctioneer at the time of sale, all bids are to be for a single article even though more than one article is included under a numbered item in the catalogue. If, however, the articles under any one numbered item are designated as a "Lot", then bids are to be for the lot irrespective of the number of articles described in such item.

4. The highest bidder accepted by the auctioneer shall be the buyer. In the event of any dispute between bidders, the auctioneer may, in his discretion, determine who is the successful bidder, and his decision shall be final; or the auctioneer may reoffer and resell the article in dispute.

5. Any bid which is not commensurate with the value of the article offered, or which is merely a nominal or fractional advance over the previous bid, may be rejected by the auctioneer, in his discretion, if in his judgment such bid would be likely to affect the sale injuriously.

6. The name and address of the buyer of each article, or lot, shall be given to the Galleries immediately following the sale thereof, and payment of the whole purchase price, or such part thereof as the Galleries may require, shall be immediately made by the purchaser thereof. If the foregoing condition, or any other applicable condition herein, is not complied with, the sale may, at the option of the Galleries, be cancelled, and the article, or lot, reoffered for sale.

7. Unless the sale is advertised and announced as an unrestricted sale, or a sale without reserve, consignors reserve the right to bid.

8. Except as herein otherwise provided, title will pass to the highest bidder upon the fall of the auctioneer's hammer, and thereafter the property is at the purchaser's sole risk and responsibility.

9. Articles sold and not paid for in full and not taken by noon of the day following the sale may be turned over by the Galleries to a carrier to be delivered to a storehouse for the account and risk of the purchaser, and at his cost. If the purchase price has not been so paid in full, the Galleries may either cancel the sale, and any partial payment already made shall thereupon be forfeited as liquidated damages, or it may resell the same, without notice to the buyer and for his account and risk, and hold him responsible for any deficiency.

10. If for any cause whatsoever any article sold cannot be delivered, or cannot be delivered in as good condition as the same may have been at the time of sale, the sale will be cancelled, and any amount that may have been paid on account of the sale will be returned to the purchaser.

11. Unless purchased, for resale, the buyer will be required to pay the Federal Excise Tax equivalent to 20 per centum of the price for which sold on jewelry, clocks, silver, gold, furs, etc. Items in this catalogue subject to the Federal Excise Tax are designated by an asterisk (*).

12. Unless exempt from the payment thereof, the buyer will also be required to pay the New York City sales tax of 2 per centum of the price for which all articles are sold.

13. The Galleries, subject to these Conditions of Sale and to such terms and conditions as it may prescribe, but without charge for its services, will undertake to make bids for responsible parties approved by it. Requests for such bidding must be given with such clearness as to leave no room for misunderstanding as to the amount to be bid and must state the catalogue number of the item and the name or title of the article to be bid on. If bids are to be made on several articles listed as one item in the catalogue, the request should state the amount to be bid on each article, unless the item contains the notation "Lot", in which case the request should state the amount to be bid "For the Lot". The Galleries reserves the right to decline to undertake to make such bids.

14. The Galleries will facilitate the employment of carriers and packers by purchasers but will not be responsible for the acts of such carriers or packers in any respect whatsoever.

15. These Conditions of Sale cannot be altered except in writing by the Galleries or by public announcement by the auctioneer at the time of sale. Neither the auctioneer nor any representative of the Galleries, however, shall have any authority to waive or alter, in whole or part, any of the provisions of condition of sale No. 2 hereinabove set forth.

Sales Conducted by

H. H. PARKE • L. J. MARION • A. N. BADE

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ORDER OF SALE

FIRST SESSION

Wednesday Afternoon, November Twenty-Ninth

Books on American and Other Fine and Applied Art	1- 70
Early American Railroad Prints and Views, Including Currier & Ives Lithographs	71-114
Blue Staffordshire Ware	115-192
Table Glass and China	193-205

SECOND SESSION

Thursday Afternoon, November Thirtieth

Early American Miniatures	206-255
Baccarat, Clichy, St. Louis (France) and Millville Glass Paperweights	256-386

THIRD SESSION

Friday Afternoon, December First

Early American Silhouettes	387-403
Battersea and Bilsted Enamel Bird Boxes of the Eighteenth Century	404-446
American Furniture and Decorations	447-531
Damasks and Embroideries	532-537

FOURTH AND LAST SESSION

Saturday Afternoon, December Second

Georgian and Other Silver and Silver-Plated Ware	538-550
Early American Silver	551-583
Early American Paintings	584-599
American Furniture and Decorations	600-681

FIRST SESSION

Wednesday, November 29, 1950 at 1:45 p. m.

CATALOGUE NUMBERS 1 TO 205 INCLUSIVE

BOOKS ON AMERICAN AND OTHER FINE AND APPLIED ART

1. AMERICAN ARCHITECTURE. FISKE KIMBALL. Mr. Samuel McIntire, Carver, The Architect of Salem. *Illustrated*. 4to, original cloth.
Portland, Maine, 1940

2. AMERICAN ARTS. E. J. HIPKISS. Eighteenth-Century American Arts. *Numerous full-page reproductions*. 4to, cloth.
Boston: Museum of Fine Arts, 1941

3. ANTIQUARIAN, THE. A Monthly Magazine for the Collector of Antiques, Works of Art and Rarities. Vol. I, no. 2—vol. XIX, no. 1 September, 1923-June, 1932. Bound in 14 vols., 4to, cloth. New York, 1923-32
With the issue for December 1931 (vol. XVIII, no. 1) the name was changed to *The Fine Arts*.

4. ANTIQUES. A Monthly Magazine for Collectors and Amateurs. Vols. I-XXXIV, January 1922 to December 1938. *Profusely illustrated*. Thirty-four vols. bound in 23, 4to, cloth; wrappers and advertisements bound in.
Boston, 1922-38

5. CHINAWARE. The Practical Book of Chinaware (Eberlein and Ramsdell), N. Y. [1925] ⁘ The Old China Book (Moore), N. Y., n.d. ⁘ Liverpool Transfer Designs on Anglo-American Pottery (McCauley), Portland, Maine, 1942 ⁘ The Blue-China Book (Camehl), N. Y., n.d. *Illustrations*. Together 4 vols., 8vo, cloth.

6. CURRIER & IVES. H. T. PETERS. Currier & Ives, Printmakers to the American People. *Illustrated, some plates* IN COLOR. 2 vols, 4to, original cloth.
ONE OF 501 COPIES. Garden City, 1929-31

7. ENAMELS AND POTTERY. Battersea Enamels, Selected and Described (Mew), London [1926] ❖ American Historical Views on Staffordshire China (Larsen), New York, 1938 ❖ The Art of the Old English Potter (Solon), Second Edition, London, 1885; Large Paper Edition. *Illustrations*. Together 3 vols., small folio and small 4to, cloth and leather-backed cloth; last work has a defective binding.

8. FURNITURE. [Sales catalogue] Colonial Furniture. The Superb Collection of the late Howard Reifsnyder. Sold April 24-27, 1929, at American Art Association, Inc. *Illustrated*. Royal 8vo, half green morocco. PRICED IN INK.
[New York, 1929]

9. FURNITURE. American Antique Furniture, A Book for Amateurs (Miller), 2 vols., Baltimore, 1937 ❖ Historic Homes of The Hudson Valley (Eberlein and Hubbard), N. Y. [1942]. *Plates*. Together 3 vols., 4to, cloth.

10. FURNITURE. English and American Furniture (Cescinsky and Hunter), Grand Rapids, 1929 ❖ Early American Furniture Makers (Ormsbee), N. Y., n.d. ❖ Furniture Masterpieces of Duncan Phyfe (Cornelius), N. Y., 1922. *Illustrations*. Together 3 vols., 8vo, cloth, and parchment-backed boards.

11. FURNITURE. I. W. LYON. The Colonial Furniture of New England. *Illustrated*. 4to, cloth. Boston, 1891

12. FURNITURE. L. V. LOCKWOOD. Colonial Furniture in America. New and Greatly Enlarged Edition. *Plates*. 2 vols., royal 4to, original cloth.
New York, 1913

13. FURNITURE. WALLACE NUTTING. Furniture Treasury, Mostly of American Origin. *Profusely illustrated*. 2 vols., imp. 8 vo, cloth.
Framingham [1928]

14. FURNITURE. W. M. HORNER, JR. Blue Book. Philadelphia Furniture, William Penn to George Washington. With Special Reference to the Philadelphia-Chippendale School. *Numerous illustrations*. Imp. 8vo, cloth.
Philadelphia, 1935

COLLECTORS ISSUE. ONE OF 400 COPIES. Signed by the author. VERY SCARCE.

15. FURNITURE. The Furniture Designs of Chippendale, Hepplewhite and Sheraton (Bell, editor), N. Y., 1938 ⁘ Duncan Phyfe and the English Regency (McClelland), N. Y., n.d. *Plates*. Together 2 vols., 4to, cloth.

16. FURNITURE, ETC. [Catalogue of] Loan Exhibition of Eighteenth and Early Nineteenth Century Furniture & Glass . . . Portraits . . . For the Benefit of The National Council of Girl Scouts, Inc. at the American Art Galleries, September 25th to October 9, 1929. *Illustrated*. Royal 8vo, half green morocco. RARE CATALOGUE. [New York, 1929]

17. FURNITURE, ETC. The Homes of Our Ancestors (Halsey and Tower), De Luxe Edition, Garden City, 1938 ⁘ Collecting Antiques in America (Ormsbee), N. Y., n.d. ⁘ The Practical Book of American Antiques, Exclusive of Furniture (Eberlein and McClure), Garden City, n.d. *Plates*. Together 3 vols., small 4to and 8vo, cloth.

18. GLASS. American Glass (G. S. and H. McKearin), N. Y., n.d. ⁘ Old Glass Paperweights (Bergstrom), Chicago, privately printed, 1940 ⁘ Old Glass, European and American (Moore), N. Y., n.d. *Plates*. Together 3 vols., imp. 8vo and 8vo, cloth.

19. GLASS. F. W. HUNTER. Stiegel Glass. *Reproductions, some plates* IN COLOR. Royal 8vo, original cloth, uncut; covers slightly soiled. Boston, 1914 LIMITED TO 420 COPIES. This is one of twenty copies reserved for private distribution and signed by the author.

20. GLASS. Reminiscences of Glass-Making (Jarves), N. Y., 1865 ⁘ Old Glass Paperweights (Bergstrom), Chicago, privately printed, 1940 ⁘ Sandwich Glass (Lee), Framingham Centre, n.d. ⁘ Early American Pressed Glass (Lee), Framingham Centre [1933]. Together 4 vols., 12mo and 8vo, cloth.

21. HISTORY of the Rise and Progress of the Arts of Design in the United States (Dunlay), 2 vols., N. Y., 1834; text foxed as usual ⁘ Antique Fakes and Reproductions (Lee), Framingham Centre, n.d. ⁘ Secrets of an Art Dealer (Duveen), N. Y., n.d. *Plates*. Together 4 vols., 8vo, cloth-backed boards (worn), and cloth.

22. MILITARY COSTUME. H. BOUCHOT. L'Epopée du Costume Militaire Français. *Plates* IN COLOR, *and text illustrations*. 4to, full morocco, gilt design on front cover; backstrip rubbed. Paris, n.d.

23. MINIATURES. How to Identify Portrait Miniatures (Williamson), London, 1904 ⁘ John Ramage, a Biographical Sketch and a List of his Portrait Miniatures (Sherman), N. Y., privately printed, 1929; *one of* 165 *copies* ⁘ American Miniatures 1730-1850 (Wehle), Garden City, 1927. *Illustrations.* Together 3 vols., 4to and 8vo, cloth and cloth-backed boards.

24. MINIATURES. Letters upon the Art of Miniature Painting (Mansion), London [1823] ⁘ Miniatures and Silhouettes (Van Boehn), London, 1928 ⁘ Heirlooms in Miniatures (Wharton), Philadelphia, 1898 ⁘ Wax Portraits and Silhouettes (Bolton), Boston, 1915 ⁘ and two other works on miniatures. *Plates.* Together 6 vols., 8vo and 12mo, half morocco, boards, and cloth.

25. MINIATURES. T. Bolton. Early American Portrait Painters in Miniature. *Plates.* 8vo, cloth-backed boards. New York, 1921

One of 300 copies. Privately printed for Frederick F. Sherman. Inscribed by the author on end-leaf.

26. MINIATURES. Jean de Bourgoing. English Miniatures. Introduction by Dr. G. C. Williamson. *Plates; some in color.* 4to, cloth. one of 250 copies. London, 1928

27. MINIATURES. J. J. Foster. Miniature Painters, British and Foreign. *Numerous reproductions.* 2 vols., folio, full morocco; one hinge cracked, other slight cover defects. New York, 1903

One of 50 copies of the edition de luxe, signed by the author.

28. MINIATURES. D. Heath. Miniatures. *Plates.* Imp. 8vo, cloth, gilt top, uncut. London [1905]

29. MINIATURES. Pierre Lespinasse. La Miniature en France au XVIII^e^ Siècle. *Illustrated.* 4to, original printed wrappers, uncut. Paris, 1929

30. MINIATURES. J. L. Propert. A History of Miniature Art, with Notes on Collectors and Collections. *Illustrated.* 4to, cloth; inner hinges cracked. London, 1887

31. MINIATURES. GEORGE C. WILLIAMSON. Andrew & Nathaniel Plimer, Miniature Painters, Their Lives and their Works. *Numerous reproductions, some in color.* Bound in 2 vols., 4to, full green levant morocco, gilt back, sides ornamented with a gilt design; doublures of red morocco; end-leaves of white silk; by THE FRENCH BINDERS. London, 1903

ONE OF 75 COPIES WITH 30 OF THE PLATES COLORED BY HAND. A SUPERB COPY.

32. MINIATURES. G. C. WILLIAMSON. The History of Portrait Miniatures. 104 *plates, displaying numerous specimens.* 2 vols., folio, full green levant morocco, gilt, gilt tops, uncut; original cloth wrappers bound in. ONE OF 520 COPIES. London, 1904

33. MINIATURES, ETC. Early English Portrait Miniatures in the Collection of the Duke of Buccleuch (Holme and Kennedy), London, 1917 ⁘ List of Miniatures painted by Anson Dickinson 1803-1851 (Kidder), Hartford, 1937 ⁘ and catalogues of loan exhibitions of miniatures, etc., including a duplicate of two. Together 11 pieces, 4to to 12mo, wrappers.

34. MINIATURES AND SILHOUETTES. Chats on Old Miniatures (Foster), London, n.d. ⁘ A Dictionary of Painters of Miniatures, 1525-1850 (Foster), London, 1926 ⁘ Shades of Our Ancestors (Carrick), Boston, 1928. *Illustrations.* Together 3 vols., 8vo, cloth.

35. PAINTINGS. The Life and Works of Gilbert Stuart (Mason), New York, 1894 ⁘ Gilbert Stuart (Whitley), Cambridge, Mass., 1932. Together 2 vols., 4to and 8vo, cloth.

36. PAINTINGS. Catalogue of American Portraits in the New York Historical Society, 1941 ⁘ Gilbert Stuart and his Pupils (Morgan), N. Y., 1939 ⁘ Matthew Pratt 1734-1805 (Sawitzky), 1942 ⁘ Early American Painters (Morgan), 1921. *Illustrations.* Together 4 vols., 8vo, cloth and wrappers. *Each limited to 300 copies;* except first listed. New York, 1921-42

37. PAINTINGS. A Sketch of the Life of John Ramage, Miniature Painter (Morgan), 1930 ⁘ Notes on American Artists 1754-1820 (Kelby), 1922 ⁘ Matthew Pratt 1734-1805 (Sawitzky), 1942. *Illustrations.* Together 3 vols., 8vo, cloth. *Each limited to 300 copies.* New York, 1922-42

38. PAINTINGS. Early American Portrait Draughtsmen in Crayons (Bolton), 1923 ⁘ Charles Fraser (Smith), 1924. *Both with plates.* Together 2 vols., 8vo, cloth-backed boards. New York, 1923-4

EACH LIMITED TO 325 COPIES, privately printed for F. F. Sherman.

39. PAINTINGS. Selected Oil and Tempera Paintings & Three Pastels, Museum of Fine Arts, 1932 ⁘ Catalogues of Portraits in the Essex Institute, Salem, Massachusetts. Salem, Mass., 1936 ⁘ The Sharples (Knox), New Haven, 1930 ⁘ A Charleston Sketch Book 1796-1806 . . . by Charles Fraser. Charleston [1940]. *Plates.* Together 4 vols., 4to to 12mo, cloth.

40. PAINTINGS. The Artist of the Revolution, the Early Life of C. W. Peale (Sellers), Hebron, Conn., 1939 ⁘ The Portraits of John Jay (Ide), N. Y., 1938; *one of* 300 *copies* ⁘ Robert Feke, Colonial Portrait Painter (Foote), Cambridge, Mass., 1930. *Illustrations.* Together 3 vols., 8vo, cloth.

41. PAINTINGS. F. W. BAYLEY. Five Colonial Artists of New England. *Portraits.* 4to, cloth. ONE OF 500 COPIES. Boston: Privately Printed, 1929

42. PAINTINGS. L. PARK. Gilbert Stuart. An Illustrated Descriptive List of his Works. With an Account of his Life by John H. Morgan, and an Appreciation by Royal Cortissoz. *Plates.* 4 vols., 4to, cloth. New York, 1926

43. PAINTINGS. MRS. R. BARRINGTON. The Life, Letters and Work of Frederic Leighton. *Plates.* 2 vols., thick 8vo, cloth, gilt top, uncut. New York, 1906

44. PAINTINGS, ETC. Early American Painting (Sherman), N. Y., n.d. ⁘ Some American Primitives (Sears), Boston, 1941 ⁘ Robert Field, Portrait Painter (Piers), N. Y., 1927; *one of* 325 *copies privately printed* ⁘ Collector's Luck (Carrick), Garden City, n.d. ⁘ and four other works. Together 8 vols., small 4to to 12mo, cloth, boards, and wrappers.

45. PAINTINGS, FURNITURE, ETC. The Arts and Crafts in New York 1726-1776 [Gottesman, compiler], N. Y., 1938 ⁘ Early Connecticut Artists & Craftsmen (Sherman), N. Y., Privately Printed, 1925; one of 325 copies ⁘ Early American Prints (Dreppard), N. Y., n.d. Together 4 vols., 8vo to 16mo, cloth.

46. PORTRAITS. W. H. BROWN. Portrait Gallery. *Silhouettes*. Folio, cloth. ONE OF 600 COPIES. [New York, 1931]

47. PORTRAITS. F. F. SHERMAN. Early American Portraiture. *Plates*. 4to, cloth-backed boards. New York, 1930

PRIVATELY PRINTED AND LIMITED TO 250 COPIES.

48. PORTRAITS. A. W. WEDDELL. A Memorial Volume of Virginia Historical Portraiture, 1585-1830. *Plates*. Thick royal 4to, full morocco, gilt top, uncut; slightly worn. LIMITED EDITION. Richmond, 1930

49. PRINTS, PAINTINGS, ETC. American Historical Prints (Stokes and Haskell), N. Y., 1932 ⁘ The Clock Book (Nutting), Garden City, n.d. ⁘ The Hudson-Fulton Celebration: Catalogue of an Exhibition held in the Metropolitan Museum of Art, September to November 1909. Vol. II, N. Y., 1909 ⁘ and two other works. Together 5 vols., 4to to 8vo, cloth, boards, and wrappers.

50. SAINT-MEMIN, CHARLES B. J. F. DE. A collection of 44 portraits engraved by Saint-Memin *circa* 1796-1810, all bust length and all circular, except two which are oval, measuring about 2 3/16 inches in diameter, mostly with margins including the rectangular plate impressions, and some with engraved signature and imprint. Each hinged to a separate mount with buff mat. Laid in a full red morocco box case, gilt tooled and lettered.

A REMARKABLE COLLECTION OF SAINT-MEMIN'S PORTRAITS OF AMERICANS AND RESIDENTS IN THE UNITED STATES DURING THE YEARS 1796-1810, WHICH ARE FAMOUS FOR THEIR DELICACY OF TREATMENT AND ACCURACY OF LIKENESS.

Saint-Memin, the famous American artist and engraver, was born in Dijon, France, in 1770. A refugee of the French Revolution, he came to America about the year 1796. He introduced and perfected various mechanical devices for drawing and engraving, including the physionotrace, with which he produced the miniature-like portraits for which he is chiefly remembered and which are represented in the present collection.

51. SILHOUETTES. E. NEVILL JACKSON. The History of Silhouettes, London, 1911 ⁘ Silhouette Notes and Dictionary, New York, 1939. *Plates*. Together 2 vols., 4to, cloth.

52. SILHOUETTES. Mrs. F. N. Jackson. Ancestors in Silhouette Cut by August Edouart. *Plates.* 4to, cloth. London, 1921

53. SILVER. American Church Silver of the Seventeenth and Eighteenth Centuries, with a few pieces of Domestic Plate. Exhibited at the Museum of Fine Arts July to December, 1911. *Plates.* 8vo, half morocco. Boston, 1911

54. SILVER. An Exhibition of Early New York Silver, Metropolitan Museum of Art, Dec. 8, 1931-Jan. 31, 1932 (Avery), N. Y. [1931] ⁘ Three Centuries of Historic Silver; Loan Exhibition (Prime, ed.), Phila., 1938 ⁘ American Silver Smiths and their Marks. II. (Ensko), N. Y., 1937; second printing ⁘ and another work. *Illustrations.* Together 4 vols., 12mo and 8vo, cloth and wrappers.

55. SILVER. American Silver, the Work of Seventeenth and Eighteenth Century Silversmiths. Exhibited at the Museum of Fine Arts, June to November, 1906. *Plates.* 8vo, cloth. Boston, 1906

Scarce exhibition catalogue.

56. SILVER. Catalogue of an Exhibition of Silver used in New York, New Jersey and the South . . . Metropolitan Museum of Art, November 6 to December 31, 1911. N. Y., 1911 ⁘ South Carolina Silversmiths 1690-1860 (Burton), Charleston, 1942 ⁘ Makers of Early American Silver (Ensko), N. Y., 1915 ⁘ American Church Silver . . . Exhibited at Museum of Fine Arts, July to December, 1911. Boston, 1911. *Illustrations.* Together 4 vols., 8vo, cloth, wrappers and cloth-backed boards.

57. SILVER. Early American Silver (Avery), N. Y., n.d. ⁘ American Silver of the XVII & XVIII Centuries, a study based on the Clearwater Collection (Avery), N. Y., 1920 ⁘ Chats on Old Silver (Hayden), London, n.d. ⁘ and two other works on silver. Together 5 vols., 8vo and 12mo, cloth.

58. SILVER. Historic Silver of the Colonies and its Makers (Bigelow), N. Y., 1931 ⁘ Silversmiths of Delaware, 1700-1850 (Harrington), n.p., 1939; *one of 300 copies* ⁘ Paul Revere (Taylor), n.p., 1930 ⁘ American Silver of the XVII & XVIII Centuries, a study based on the Clearwater Collection (Avery and Halsey), N. Y., 1920 ⁘ and two other works. *Plates.* Together 6 vols., 8vo, half morocco, cloth and wrappers.

59. SILVER. Jacob Hurd and His Sons Nathaniel & Benjamin, Silversmiths, 1702-1781 (French) [New York], 1939 ⁘ John Coney, Silversmith, 1655-1722 (Clarke), Boston, 1932. *Illustrations.* Together 2 vols., small 4to, cloth. V.p., 1932-9

LIMITED TO 250 AND 365 COPIES RESPECTIVELY. The first work was issued by The Walpole Society.

60. SILVER. Jeremiah Dummer, Colonial Craftsman & Merchant 1645-1718 (Clarke and Foote), Boston, 1935; *one of 225 copies* ⁘ The Philip Leffingwell Spalding Collection of Early American Silver (Hipkiss), Cambridge, 1943. *Illustrations.* Together 2 vols., small 4to, cloth.

61. SILVER. Old Silver of Europe & America (Jones), Phila., 1928 ⁘ The Book of Old Silver (Wyler), New York, n.d. *Both illustrated.* Together 2 voles., 4to, cloth.

62. SILVER. W. CHAFFERS. Hall Marks on Gold & Silver Plate. Tenth Edition. *Illustrated.* 8vo, cloth. London, 1922

63. SILVER. H. F. CLARKE. John Hull, a Builder of the Bay Colony. *Plates.* Small 4to, cloth. ONE OF 500 COPIES. Portland, Maine, 1940

64. SILVER. E. M. CURRIER. Marks of Early American Silversmiths. Illustrated. 4to, cloth. ONE OF 750 COPIES. Portland, Maine, 1938

64A. SILVER. Another copy of the preceding.

65. SILVER. HOLLIS FRENCH. A List of Early American Silversmiths and their Marks. With a Silver Collectors' Glossary. *Plates of marks.* 8vo, cloth-backed boards; binding worn. New York, 1917

PRINTED BY THE WALPOLE SOCIETY AND LIMITED TO 200 COPIES, this being one of 175 copies on Stratford paper. Names of additional silversmiths have been added to text in pencil throughout the volume. RARE.

66. SILVER. E. A. JONES. The Old Silver of American Churches. *With 145 beautiful plates, containing hundreds of items.* Thick folio, cloth, gilt top, uncut. Letchworth, 1913

ONE OF 506 COPIES. Privately Printed for the National Society of Colonial Dames of America. A FINE COPY of this important work.

67. STAFFORDSHIRE POTTERY. R. T. H. Halsey. Pictures of Early New York on Dark Blue Staffordshire Pottery. *Reproductions* in color. Small 4to, original cloth, gilt top, uncut. one of 298 copies.
New York, 1899

68. [WASHINGTON, GEORGE.] The History of the Centennial Celebration of the Inauguration of George Washington as First President of the United States. Edited by C. W. Bowen. *Profusely illustrated.* Thick 4to, full brown morocco, gilt design on cover, gilt edges. New York, 1892

69. [WASHINGTON, GEORGE.] G. A. Eisen. Portraits of Washington. *Colored frontispieces and hundreds of reproductions in half-tone and photogravure.* 3 vols., royal 8vo, leather-backed cloth, gilt tops, uncut.
New York, 1932
One of 300 sets. Signed by the author. All known portraits of Washington are included.

70. [WASHINGTON, GEORGE.] J. H. Morgan and M. Fielding. The Life Portraits of Washington and their Replicas. *Portraits.* 4to, original cloth, uncut. one of 1,000 copies.
Philadelphia: Printed for the Subscribers [1931]

EARLY AMERICAN RAILROAD PRINTS AND VIEWS INCLUDING CURRIER & IVES LITHOGRAPHS

71. View from Lake View House (Chicago)
Colored lithograph. Pubd. by Jevne & Almini. Chicago Lithographing Co. Undated. Small folio, good margin. Framed.

72. The Ferry Landing at Jersey City (Opposite New York) with The Depot of the New York, Phila. & Paterson Rail Roads
Colored lithograph printed and pubd. by H. R. Robinson, about 1837. Oblong folio. Traces of fold, small repair. Framed.

Note: Extremely rare. Not recorded in H. T. Peters, *America on Stone.*

73. View of Brooklyn, L. I., from U. S. Hotel, New York, 1846
Lithograph printed in colors. Drawn from Nature & on stone by E. Whitefield. By F. Michelin, 111 Nassau St. (Copyright by E. Whitefield, 1846.) Brilliant impression. Large oblong folio, good margin. Framed.

Note: The best and most detailed and the only important view of Brooklyn of this period. See plate 103 in Stokes, *Iconography of Manhattan Island,* vol. VI.

74. Lookout Mountain, Tennessee
Colored lithograph. F. F. Palmer, del. Currier & Ives, lith. N. Y. Copyright 1860. Brilliant impression. Large folio, good margin. Framed.

Note: The Chattanooga Railroad Train is a prominent feature of this rare view.

75. New York and Environs from Williamsburgh
Colored lithograph. Drawn from Nature and Lithographed by E. W. Foreman and E. Brown Jr. N. York. Copyright by R. A. Bachia. Pubd. by Williams & Stevens. . . . New York . . . and R. Ackermann & Co. London. Printed by Sarony & Major. Large folio. Framed.

76. Portage Bridge (over the Genesee River, Portage, N. Y.)
Colored lithograph by Compton, Buffalo. About 1856. No copyright. Medium folio, good margin. Extremely rare and in perfect condition. Framed.

77. The Hinkley Locomotive
Lithograph in colors. The Hinkley and Williams Works, Boston. Pubd. by the New Eng. Lith. Co . . . Boston. About 1870. Signed in the stone, S. S. Frizell. Brilliant impression. Large folio. Framed.

78. The Hinkley Locomotive
Lithograph in colors. The Hinkley Locomotive Works, Boston. Without publisher's imprint. Signed in the stone, D. Drummond. Brilliant impression. Large folio, wide margin.

Note: Similar to the preceding but evidently from a different stone. Probably an earlier state.

[NUMBER 79]

79. STONE MOUNTAIN, DE KALB COUNTY, GEORGIA

Colored lithograph. Signed in the stone by E. V. Sharp and D. W. Moody. Lithogr. of F. Heppenheimer. . . *Circa* 1854. Very fine impression. Large folio, good margin. Framed.

260

Note: A splendid view of the famous Stone Mountain. A prominent feature is the Georgia Railroad train in the foreground. The locomotive bears the name of the maker 'Norris Bros. Phila'. See H. T. Peters, *America on Stone,* pl. 68.

From The Old Print Shop, Inc., New York

[See illustration]

80. Panoramic View of New York from the East River

Colored aquatint painted and engraved by Robt. Havell. The Vessels drawn by J. Pringle, Printed by W. Neale. Copyright by Robt. Havell 1844. Brilliant impression. Oblong large folio. The fold is visible as usual. Framed.

Note: New York as it appeared in 1839. See Stokes, *Iconography of Manhattan Island,* vol. III, pp. 685-6.

81. New York Central and Hudson River Railroad

Chromolithograph. Hatch Litho. Co. New York. No copyright or date. With four circular vignette views: Grand Central Depot the Only Depot in New York City; Niagara Falls; View of the Hudson; New York Central Railroad Emigrant Barges (with a view of Castle Garden). Serves also as an advertisement for Westinghouse Automatic Brakes, Miller Platforms, Electric Block Signals, and Interlocking Switches. Brilliant impression. Large folio. Framed.

Note: Since this was an advertisement, it is hardly likely that many copies of this interesting railroad print were preserved. The view shows the four-track system along the shores of the Harlem River. The view of the depot is that preceding the present Grand Central Station, about 1875.

From Kennedy & Co., New York

82. The Port of New York. Birds Eye View from the Battery, Looking South

Chromolithograph by Currier & Ives. Copyright 1892. Brilliant impression. Large folio, full margin. Framed.

83. Ice-Boat Race on the Hudson

Colored lithograph. Pubd. by Currier & Ives. Undated. Fine impression. Small folio, fair margin, repairs to lower one. Framed.

Note: A sport seldom depicted in old prints. In the background is a view of a N. Y. Central Railroad train.

From The Old Print Shop, Inc., New York

84. PORT JERVIS N. Y. FROM THE MOUNTAIN ON THE PENNSYLVANIA SIDE OF THE DELAWARE

Colored lithograph. S. W. Corwin del., Lith. of Endicott & Co. N. Y. Published by Stock & Corwin, Portrait Painters. Undated (*c.* 1850-60). Large oblong folio. Upper margin supplied. Framed.

Collection of Russell W. Thorpe, Parke-Bernet Galleries, Inc, 1939

85. VIEW OF PENNSYLVANIA RAIL ROAD OVER THE SUSQUEHANNA RIVER 5 MILES ABOVE HARRISBURG

Colored lithograph. Herline & Hensel Lith. Phila. No copyright or date. The date depicted is as of 1859 or 1860, a Pennsylvania Railroad train appearing in the foreground. Very good impression. Large folio, slightly spotted. Framed.

Collection of Russell W. Thorpe, Parke-Bernet Galleries, Inc, 1939

86. THE LIGHTNING EXPRESS

Colored lithograph. Pubd. by Currier & Ives. Undated. (Train going away from left to right.) Small folio, good margin. Framed.

From The Old Print Shop, Inc., New York

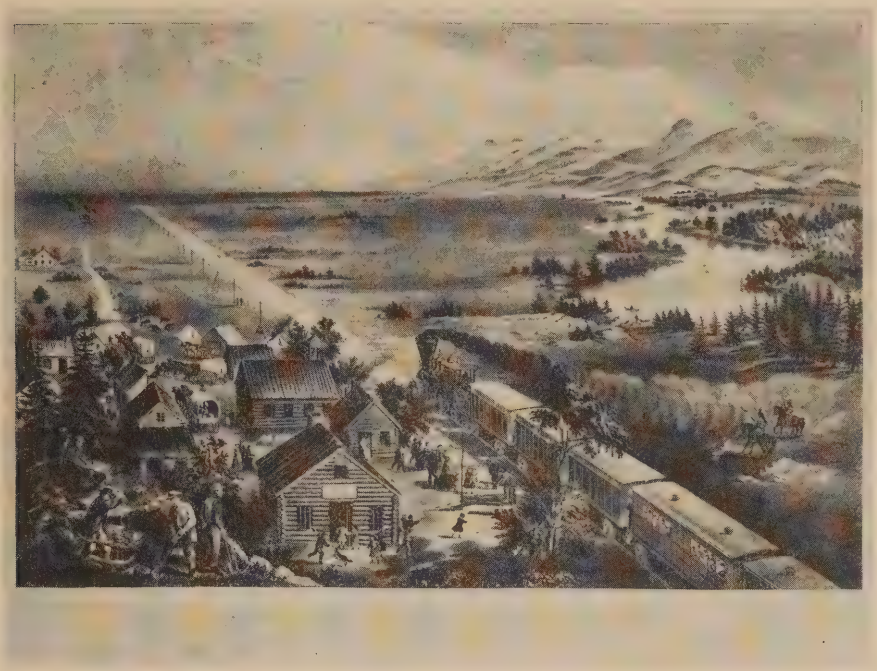
87. NEW YORK FROM STATEN ISLAND; NEW YORK FROM STATEN ISLAND AND BROOKLYN CITY

Lithograph in colors. Drawn on Stone by C. W. Burton. Printed by Sarony & Major. Copyright 1849. The two views printed on one sheet, very large folio. Good margin. Framed.

Note: The view depicted is as of 1849. This lithograph is printed in two parts, one above the other on the same sheet, evidently intended to be cut apart and mounted as a panorama. See Stokes, *Iconography of Manhattan Island,* vol. III, p. 701.

88. [THE FIRST RAILROAD IN NEW JERSEY]

Colored photogravure after the painting by E. L. Henry. Shows Camden and Amboy train drawn by the locomotive 'Planet'. The scene is probably the station at Camden on the Delaware River. Oblong folio. Framed.



600 —

[NUMBER 89]

89. ACROSS THE CONTINENT. WESTWARD THE COURSE OF EMPIRE TAKES ITS WAY
Colored lithograph. J. M. Ives del. Drawn by F. F. Palmer. Copyright by Currier & Ives 1868. Brilliant impression. Large folio, good margin. A few small spots. Framed.

Note: Extremely rare. Shows the first through train of the Union Pacific Railroad from New York to San Francisco.

[See illustration]

30.

90. CAMP PUTNAM. THE ENCAMPMENT OF THE NATIONAL GUARD OF NEW YORK AT NEW-HAVEN, CONN. JUNE 1832
Colored lithograph. E. W. Clay, del. Lith. of Pendleton, N. Y. *To Colonel L. W. Stevens, the Officers, and Members of the 27th Regiment, N. Y. S. A. N. G., this print is respectfully inscribed by their obliged servant Orlando Neely, Surgeon.* Folio, with margins. Matted.

91. New York City View—about 1763

A South East View of the City of New York in North America. (Title repeated in French.) Drawn on the Spot by Capt. Thomas Howdell, of the Royal Artillery. Engraved by P. Canot. "Publish'd according to Act of Parliament by Thos. Jefferys at Charing Cross." *Engraving, colored by hand.* Large oblong folio, small margins; slightly scuffed in upper left corner of plate. Matted.

100-

Note: An extremely rare first state of this print. Described in Stokes, *The Iconography of Manhattan Island,* p. 295. Stokes describes the second state, and states: "An earlier state, probably the first, bears the sole imprint 'Publish'd according to Act of Parliament by Thos. Jefferys at Charing Cross', and seems to have been issued separately . . ." The large building in the foreground is Kings (now Columbia) College, being the earliest view of the college known.

92. The Famous War Engine "General" of the Western & Atlantic R. R. Now on Permanent Exhibition in Union Depot, Chattanooga, Tenn.

65

Colored lithograph. No lithographer's name; undated. Large folio; large margins. Matted.

93. Baltimore and Ohio Railroad

Two views on one plate: Camden Station of the Baltimore & Ohio Railroad, To Washington & the West [and] U. S. Genl. Hospital, Camden St., Baltimore, Md. Colored lithograph. Lith. & Printed by E. Sachse & Co., 104 So. Charles St., near Camden St. Oblong large folio; small margins; water stain in left part of print. Scarce.

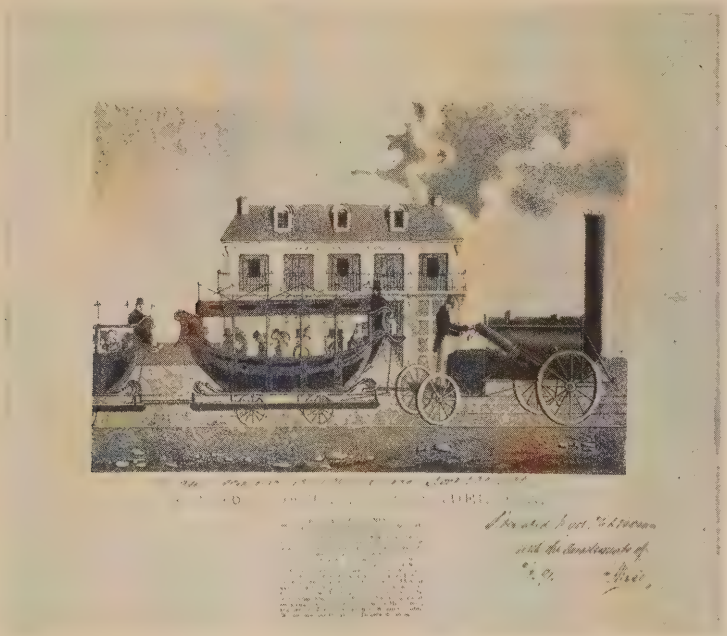
110

94. New York Central and Hudson River R.R. The Only Four Track Rail Road in the World

120-

Chromolithograph by Clay, Cosack & Co. Buffalo, N. Y. Undated. *Circa* 1875. Brilliant impression. Large folio, good margin.

Note: The legend on the upper margin reads: "How to Avoid Delays and Accidents." The view shows four trains, passenger and freight, passing on the four tracks along the shores of the Harlem River. Very rare.



[NUMBER 95]

270.-

95. RAILROAD DEPOT AT PHILADELPHIA

Colored lithograph unsigned and undated. *Circa* 1835. 4vo, wide margin. Framed.

Note: A manuscript inscription on the lower margin indicates that this is the first locomotive run over the road, Novr 23d 1832. Built by Matthias Baldwin, this engine has the distinction of being the first really effective locomotive in America. For an account of its run see Brown, *History of the First Locomotives in America,* p. 171. The lithograph, it will be noted, is contemporary with the event.

From The Old Print Shop, Inc., New York

[See illustration]

130.-

96. AMERICAN RAILROAD SCENE, SNOW BOUND

Colored lithograph. Pubd. by Currier & Ives. Copyright 1871. Brilliant impression. Small folio, good margin. Framed.

97. The Route to California, Truckee River, Sierra-Nevada
Colored lithograph. Published by Currier & Ives. Copyright 1871. Small folio, good margin. Framed.

98. The Night Express: The Start
Colored lithograph. Pubd. by Currier & Ives. Undated. Small folio, wide margin. Very rare. Framed.
From The Old Print Shop, Inc., New York

99. Lookout Mountain Near Chattanooga, Tenn.
Colored lithograph. Sketched by A. E. Mathews, 31st Regt. O.V.I. Lith. by Donaldson & Elmes . . . Cinn. O. Copyright 1864. Features a Nashville & Chattanooga Railroad train. Medium folio, good margin. Framed.

100. The Express Train
Colored lithograph. J. Schutz del. Lith. & Pub. by N. Currier. Undated. Small folio. Framed.
Note: Very rare. This is one of the earliest railroad prints by N. Currier.

101. The Lightning Express
Colored lithograph. Pubd. by Currier & Ives. Undated. (Train going away from left to right.) Brilliant impression. Small folio, good margin. Matted.

102. The Express Train
Colored lithograph. Pubd. by Currier & Ives. Undated. Small folio, large margins; some light foxing. Matted.

103. Through to the Pacific
Colored lithograph. Pubd. by Currier & Ives. Copyright 1870. Good impression. Small folio, large margin. Matted.

104. The Great West
Colored lithograph. Pubd. by Currier & Ives. Copyright 1870. Brilliant impression. Small folio; good margin. Matted.

105. The Express Train
Colored lithograph. Pubd. by Currier & Ives. Copyright 1870. Brilliant impression. Small folio, large margins. Matted.

106. The Statue Unveiled, or the Colossus of Roads
Lithograph. Pubd. by Currier & Ives. Copyright 1869. Small folio; no margins; some light stains.

Note: A political satire depicting Jim Fiske "watering" the Erie R.R., and Commodore Vanderbilt "watering" the Hudson River R.R.; with a view of a locomotive proceeding on the New York Central R.R. tracks which cross the Hudson River R.R. tracks. Inscribed in pen and ink in lower margin.

107. New York Ferry Boat
Colored lithograph. (With name "Fulton" on boat.) Pubd. by Currier & Ives. Undated. Small folio, good margins. Matted.

108. New York Ferry Boat
Colored lithograph. (No name on boat, which is proceeding to left.) Pubd. by Currier & Ives. Undated. Small folio, good margins. Some marginal stains, and slight fox-marks in plate. Matted.

109. The Railroad Suspension Bridge, Near Niagara Falls
Lithograph in colors. John A. Roebling, Engineer. C. Parsons, del. Copyright 1856 by N. Currier. Pubd. by Currier & Ives. Folio, good margins. Second state, with name of Currier & Ives as publisher. Matted.

110. New Jersey Views
Views on the Passaic River [and] Commencement of Passaic Falls. Colored lithographs, by Bichebois. "Dessine d'après nature par J. Milbert". Brilliant impressions. Small folios, full margins. Together, two pieces; in frames, one without glass.
Collection of Russell W. Thorpe, Parke-Bernet Galleries, Inc, 1939

111. [The Great East River Suspension Bridge]
Colored lithograph; probably by Currier & Ives. Drawn by G. E. H. Bonwill. Lithographer's name and publication imprint erased. Large folio. Matted.

112. PROGRESSIVE DEMOCRACY—PROSPECT OF A SMASH UP
Lithograph caricature by Currier & Ives. Copyright 1860. Medium folio. Framed.

Note: A political cartoon of the Lincoln campaign of 1860. Very rare.

113. AMERICAN OLD NORTHWEST TERRITORY MAPS
Ohio. Drawn by S. Lewis; engraved by A. Lawson. Phila., 1804 ∴ N. W. Territory. Pub. by Carey, Phila., 1796; showing old forts, etc. Two pieces, 4to, each in a mat. [Lot.]

114. MILITARY COSTUMES
A collection of eight lithograph covers of music sheets (four with score) depicting uniforms of the City Guard, Independent Corps, and Light Corps, of New York City. Copyrighted 1839-1859. Lithographed by Sarony & Major, or by Thayer & Co. Accompanied by a photograph, mounted on linen, of the ferry boat 'Susquehanna'. Together 9 pieces. [Lot.]

BLUE STAFFORDSHIRE WARE

For the convenience of collectors, reference numbers are quoted from Ellouise Baker Larsen, *American Historical Views in Staffordshire China,* (ed. 1939), and Sam Laidacker, *The Standard Catalogue of Anglo-American China,* 1938.

115. ALMS HOUSE, NEW YORK — *A. Stevenson*
L. 82, S.L. 306. Plate, medium blue, very clear impression, proof except for slight scratches on glaze and tiny rim imperfection. *Diameter 9¾ inches*

116. CHIEF JUSTICE MARSHALL STEAMBOAT (TROY LINE)
E. Wood & Sons
L. 5, S.L. 418. Plate, deep blue, fine impression; proof. *Diameter 9¾ inches*
Collection of A. M. Burritt, New York, 1903
Collection of William Randolph Hearst, New York, 1938

117. WOODLANDS NEAR PHILADELPHIA — *Jos. Stubbs*
L. 235, S.L. 400. Platter with reticulated border, medium blue, proof except for slight crazing. *Length 10½ inches*

118. WOODLANDS NEAR PHILADELPHIA — *Jos. Stubbs*
L. 235, S.L. 400. Vegetable dish and cover, type of the preceding, medium blue, proof except for slight crazing. Top has crack. *Length 11½ inches*

119. VIEWS OF THE ERIE CANAL *E. Wood & Sons*
L. 43, S.L. 511. Pitcher, dark blue; very clear impressions; proof except for crack at handle and imperfection at base. *Height 9 inches*
Collection of Jacob Paxson Temple, New York, 1922
Collection of William Randolph Hearst, New York, 1938

120. ERIE CANAL SERIES: VIEW OF THE AQUEDUCT BRIDGE AT LITTLE FALLS *E. Wood & Sons*
L. 43, S.L. 511. Small plate, deep blue, good impression; minor scratches and rim chip. *Diameter 8 inches*

121. ERIE CANAL SERIES: UTICA INSCRIPTION *Maker unknown*
L. 564, S.L. 595. Small pitcher, dark blue, fine impression, proof. *Height 5¼ inches*

122. ERIE CANAL SERIES: DE WITT CLINTON EULOGY *Maker Unknown*
L. 554, S.L. 593. Plate, medium dark blue, clear impression; slight scratches. *Diameter 8½ inches*

123. FAIRMOUNT, NEW PHILADELPHIA *Jos. Stubbs*
L. 231, S.L. 389. Plate, medium blue, very fine impression, proof. *Diameter 10 inches*

124. WADSWORTH TOWER (HARTFORD) AND PASS IN THE CATSKILL MOUNTAINS *E. Wood & Sons*
L. 10 and 19, S.L. 436 and 468. Handleless cup and tureen stand, very deep blue, clear impressions, virtually proof except for minor rim chips. [Lot.]

125. BANK OF THE UNITED STATES, PHILADELPHIA *Jos. Stubbs*
L. 230, S.L. 386. Plate, medium blue, fine impression, virtually proof. *Diameter 10 inches*

126. BALTIMORE AND OHIO RAILROAD (INCLINE VIEW) *E. Wood & Sons*
L. 13, S.L. 446. Plate, deep blue, good impression; proof except for slight border imperfection. *Diameter 9¼ inches*
Collection of J. C. Tomlinson, New York, 1935
Collection of William Randolph Hearst, New York, 1938

127. NAHANT HOTEL NEAR BOSTON (WITH TREE) *R. Stevenson & Williams*

45 L. 257, S.L. 370. Plate, deep blue, good impression and glaze, proof. *Diameter 8¾ inches*

128. CASTLE GARDEN, BATTERY, NEW YORK *E. Wood & Sons*

40 L. 16, S.L. 448. Cup plate, deep blue, very fine impression and glaze, proof except for minor rim chips. *Diameter 3½ inches*

[See illustration]

129. CASTLE GARDEN, BATTERY, NEW YORK *E. Wood & Sons*

42.50 L. 16, S.L. 448. Cup plate, type of the preceding, impression somewhat blurred. *Diameter 3½ inches*

[See illustration]

130. ARMS OF SOUTH CAROLINA *T. Mayer*

55 L. 251, S.L. 199. Cup plate, medium blue, fine impression and glaze, virtually proof except for minor scratches. *Diameter 4 inches*

[See illustration]

131. ARMS OF SOUTH CAROLINA *T. Mayer*

55 L. 251, S.L. 199. Small plate, type of the preceding, dark blue, good impression. *Diameter 5¾ inches*

132. STATE HOUSE, BOSTON *J. & W. Ridgway*

70 L. 162, S.L. 254. Two small leaf-shaped dishes, medium blue, clear impression, slight chips. Very rare. *Length 5 inches*

Collection of Alexander M. Hudnut, New York, 1926

Collection of William Randolph Hearst, New York, 1938

[See illustration]

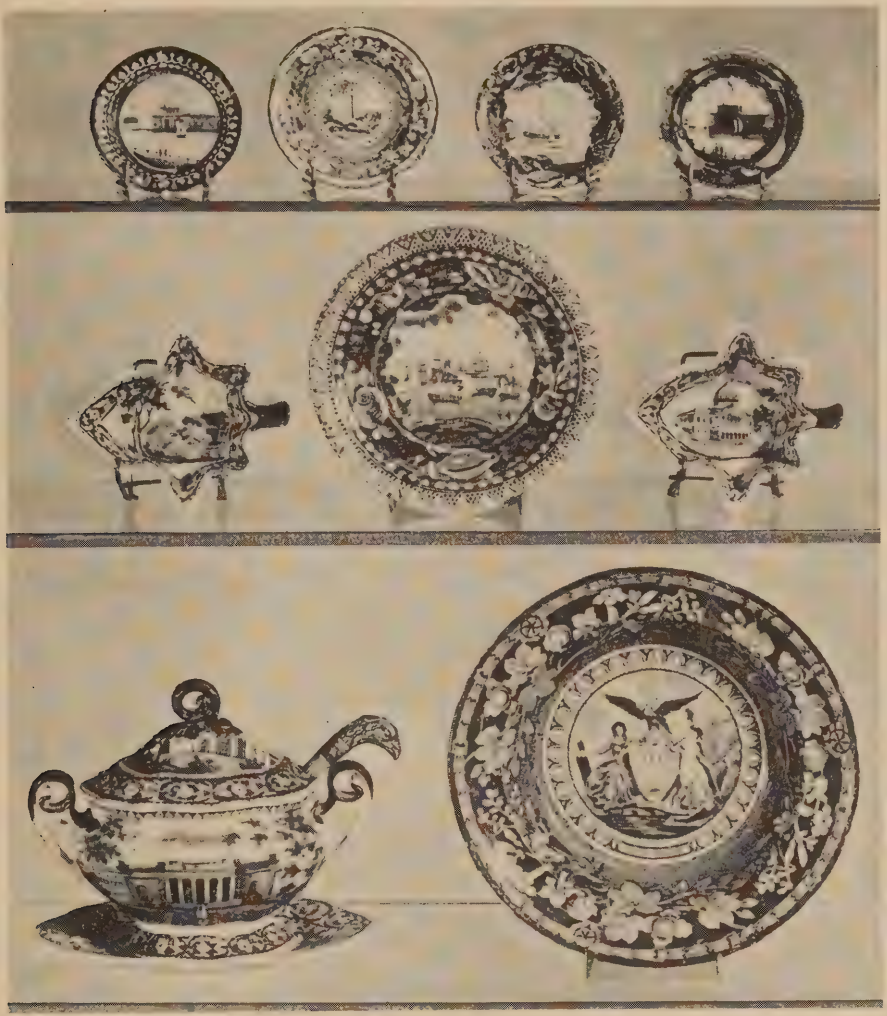
133. SAVANNAH BANK, AND CHARLESTON EXCHANGE *J. & W. Ridgway*

135 L. 164, S.L. 244. Sauce tureen, cover, and stand, dark blue, fine impression, proof. Together with a ladle. [Lot.]

Collection of Mrs Franklin Bartlett, New York, 1921

Collection of William Randolph Hearst, New York, 1938

[See illustration]



ABOVE: NUMBERS 128-130-136-129
CENTRE: NUMBERS 132-135-132
BELOW: NUMBERS 133-134

70-

134. ARMS OF NEW YORK *T. Mayer*
L. 247, S.L. 196. Soup plate, dark blue, good impression, virtually proof.
Diameter 10 *inches*

Collection of George Horace Lorimer, New York, 1944

[See illustration]

135. COMMODORE MACDONNOUGH'S VICTORY, WITH RARE VANDYKE BORDER *E. Wood & Sons*
L. 6, S.L. 420. Small dark blue tureen stand with very rare Gothic Point border, proof except for three spur marks and tiny abrasions. *Diameter 7½ inches*

[See illustration on the preceding page]

136. COMMODORE MACDONNOUGH'S VICTORY *E. Wood & Sons*
L. 6, S.L. 420. Cup plate, deep blue, clear impression, virtually proof. *Diameter 3½ inches*

[See illustration on the preceding page]

137. COMMODORE MACDONNOUGH'S VICTORY *E. Wood & Sons*
L. 6, S.L. 420. Plate, type of the preceding, deep blue, proof except for glaze cracks. *Diameter 10¼ inches*
Collection of William Randolph Hearst, New York

138. COMMODORE MACDONNOUGH'S VICTORY *E. Wood & Sons*
L. 6, S.L. 420. Small plate, type of the preceding, very clear impression, virtually proof except for small border abrasions. *Diameter 8¼ inches*

139. COMMODORE MACDONNOUGH'S VICTORY *E. Wood & Sons*
L. 6, S.L. 420. Small dark blue plate, type of the preceding, fine color, impression somewhat blurred. *Diameter 7½ inches*

140. COLUMBIA COLLEGE *R. Stevenson & Williams*
L. 265, S.L. 363. Small plate, medium blue, superb impression, proof. *Diameter 6¼ inches*

141. COLUMBIA COLLEGE *R. Stevenson & Williams*
L. 265, S.L. 363. Small plate, type of the preceding, dark blue, good impression, proof except for small chip. *Diameter 7 inches*
Collection of William Randolph Hearst, New York, 1938

142. NAHANT HOTEL NEAR BOSTON *Jos. Stubbs*
L. 219, S.L. 393. Plate, dark blue, very clear impression, virtually proof. *Diameter 8¾ inches*

143. BOSTON STATE HOUSE *John Rogers & Sons*
L. 330, S.L. 301. Small platter, medium blue, clear impression, proof except for slight crazing. *Length 9¼ inches*

144. Boston State House *John Rogers & Sons*
L. 330, S.L. 301. Small plate, type of the preceding, medium blue, proof except for slight crazing. *Diameter 8¼ inches*

145. Baltimore and Ohio Railroad (Level View) *E. Wood & Sons*
L. 12, S.L. 447. Plate, deep blue, very fine impression; proof except for slight rim imperfection. *Diameter 10 inches*

146. Baltimore and Ohio Railroad (Level View) *E. Wood & Sons*
L. 12, S.L. 447. Plate similar to preceding; proof.
Collection of Erskine Hewitt, New York, 1938

147. Fifteen States *R. & J. Clews*
L. 101, S.L. 40B. Plate, dark blue, fine impression, proof.
Diameter 10½ inches

148. Fifteen States *R. & J. Clews*
L. 102, S.L. 40C. Plate, type of the preceding, dark blue, fine impression, proof except for border abrasion. *Diameter 10½ inches*

149. Fifteen States *R. & J. Clews*
S.L. 40F. Small plate, type of the preceding, dark blue, clear impression, minor scratches and rim chips. *Diameter 5¾ inches*

150. City Hotel, New York *R. Stevenson & Williams*
L. 264, S.L. 362. Plate, deep blue, clear impression, proof except for minor border imperfections. *Diameter 8½ inches*
Collection of William Randolph Hearst, New York, 1938

151. Erie Canal Series: View of the Aqueduct Bridge at Little Falls *E. Wood & Sons*
L. 43, S.L. 511. Soup plate, deep blue, brilliant impression with fine glaze, proof. *Diameter 10¼ inches*
Collection of George Horace Lorimer, New York, 1944

152. Erie Canal Series: De Witt Clinton Eulogy *Maker unknown*
L. 554, S.L. 593. Small plate, medium dark blue; proof.
Diameter 5¾ inches
Collection of Jacob Paxson Temple, New York, 1922
Collection of William Randolph Hearst, New York, 1938

153. PARK THEATRE, NEW YORK — *R. Stevenson & Williams*
L. 267, S.L. 373. Plate, medium blue, clear impression, proof.
Diameter 10 *inches*
Collection of William Randolph Hearst, New York, 1938

154. CITY HALL, NEW YORK — *Jos. Stubbs*
L. 228, S.L. 388. Covered sugar bowl and small plate, medium blue, fine impressions, virtually proof, with slight crazing. [Lot.]
Height of sugar bowl 4½ *inches; diameter of plate* 6¾ *inches*

155. CITY HALL, NEW YORK — *Jos. Stubbs*
L. 228, S.L. 388. Handleless cup and saucer, type of the preceding, medium blue, fine impression, proof except for slight scratches.

156. NEAR FISHKILL, N. Y. — *Maker unknown*
L. 450, S.L. 570. Small plate, medium blue, fine impression, proof except for minor border abrasions. *Diameter* 7¾ *inches*

157. CAPITOL, WASHINGTON — *R. Stevenson & Williams*
L. 272, S.L. 361. Plate, dark blue, very fine impression, proof except for minor scratches. *Diameter* 10 *inches*

158. VIEW ON TRENTON FALLS — *E. Wood & Sons*
L. 38, S.L. 474. Two small plates, deep blue, one with impression somewhat blurred, both with fine glaze. *Diameter* 7½ *inches*

159. ALMS HOUSE, BOSTON — *R. Stevenson*
L. 274, S.L. 335. Platter, dark blue, clear impression, slight scratches on glaze.
Length 14 *inches*
Collection of William Randolph Hearst, New York, 1938

160. BEAUTIES OF AMERICA: LIBRARY, PHILADELPHIA — *J. & W. Ridgway*
L. 170, S.L. 249. Small plate, medium blue, clear impression.
Diameter 8 *inches*

161. HOBOKEN IN NEW JERSEY — *Jos. Stubbs*
L. 223, S.L. 391. Platter, medium blue, fine impression, proof.
Length 12½ *inches*
Collection of William Randolph Hearst, New York, 1938

ABOVE: NUMBERS 163-164-162
BELOW: NUMBERS 165 AND 166

200

162. CHURCH AND BUILDINGS ADJOINING MURRAY STREET, NEW YORK
A. Stevenson

L. 85, S.L. 307. Soup plate, medium blue, superb impression and glaze.
Diameter 10 *inches*

[See illustration]

75-

163. NEW YORK FROM BROOKLYN HEIGHTS *A. Stevenson*

L. 97, S.L. 320. Plate, medium blue, fine glaze and clear impression, proof.
Diameter 10 1/4 *inches*

Collection of Alexander M. Hudnut, New York, 1926
Collection of William Randolph Hearst, New York, 1938

[See illustration]

164. BATTLE OF BUNKER HILL — *A. Stevenson*
L. 273, S.L. 337. Oval platter with perforated border, deep blue, good impression, proof except for chip on back of rim. *Length 11 inches*
Collection of George Kellogg, New York, 1925
Collection of William Randolph Hearst, New York, 1938

[See illustration]

165. STATE HOUSE, BOSTON — *Jos. Stubbs*
L. 220, S.L. 396. Platter, medium blue, very clear impression, proof. *Length 14¼ inches*
Collection of A. M. Burritt, New York, 1903
Collection of William Randolph Hearst, New York, 1938

[See illustration]

166. NIAGARA FROM THE AMERICAN SIDE — *E. Wood & Sons*
L. 30, S.L. 466. Platter, deep blue, fine impression and glaze; some scratches. *Length 14¾ inches*
Collection of William Whiting Nolan, New York, 1923
Collection of William Randolph Hearst, New York, 1938

[See illustration]

167. WHITE HOUSE, WASHINGTON — *E. Wood & Sons*
L. 40, S.L. 476. Small plate, very deep blue, rich glaze, proof. *Diameter 5½ inches*

168. THE CAPITOL, WASHINGTON — *E. Wood & Sons*
L. 15, S.L. 450. Small plate, very deep blue, superb impression and glaze, proof. *Diameter 7½ inches*
Collection of George Horace Lorimer, New York, 1944

Illustration of numbers 164 to 166 inclusive appears on the preceding page

169. THE DAM AND WATER WORKS, PHILADELPHIA *Maker Unknown*
L. 466, S.L. 584. Plate, medium blue, clear impression; slight scratches and small repair at rim. *Diameter 10 inches*
Collection of George Horace Lorimer, New York, 1944

170. WASHINGTON *E. Woods & Sons*
L. 68, S.L. 541. Small plate, dark blue, good impression, proof except for minor border abrasions. *Diameter 7 inches*

171. CITY OF ALBANY, STATE OF NEW YORK *E. Wood & Sons*
L. 11, S.L. 454. Plate, deep blue, brilliant impression; proof. *Diameter 9¾ inches*
Collection of A. M. Burritt, New York, 1903
Collection of William Randolph Hearst, New York, 1938

172. CITY OF ALBANY, STATE OF NEW YORK *E. Wood & Sons*
L. 11, S.L. 454. Plate similar to preceding; minor scratches. *Diameter 9¾ inches*

173. BEAUTIES OF AMERICA: CITY HALL, NEW YORK *J. & W. Ridgway*
L. 168, S.L. 240. Plate, medium blue, clear impression, proof except for slight scratches and crazing. *Diameter 10 inches*

174. BEAUTIES OF AMERICA: INSANE HOSPITAL, BOSTON *J. & W. Ridgway*
L. 159, S.L. 248. Small plate, light blue, very fine impression and glaze, proof. *Diameter 7 inches*

175. MITCHELL AND FREEMAN'S CHINA AND GLASS WAREHOUSE CHATHAM STREET, BOSTON *William Adams*
L. 299, S.L. 2. Plate, deep blue, good impression, some scratches in glaze. *Diameter 10 inches*

176. TABLE ROCK, NIAGARA *E. Wood & Sons*
L. 35, S.L. 471. Plate, dark blue, very fine impression, proof. *Diameter 10 inches*
Collection of Charles L. Pendleton, Providence, R. L., 1904
Collection of Alexander M. Hudnut, New York, 1926
Collection of William Randolph Hearst, New York, 1938

177. WINTER VIEW OF PITTSFIELD, MASSACHUSETTS — *R. & J. Clews*
L. 125, S.L. 43. Small plate, dark blue, clear impression, proof except for minor scratches. *Diameter 6½ inches*

178. STATES — *R. & J. Clews*
S.L. 40F. Pitcher, deep blue, very fine impression and rich glaze, rim chips. *Height 6¼ inches*

179. ARMS OF NEW YORK — *T. Mayer*
L. 247, S.L. 196. Plate, dark blue, clear impression, proof except for minor scratches. *Diameter 10 inches*

180. CHURCH IN THE CITY OF NEW YORK — *Jos. Stubbs*
L. 227, S.L. 387. Plate, medium blue, very fine impression, proof; rare. *Diameter 6 inches*
Collection of J. C. Tomlinson, New York, 1935
Collection of William Randolph Hearst, New York, 1938

181. HARVARD COLLEGE — *R. Stevenson & Williams*
L. 261, S.L. 367. Plate, medium blue, clear impression; minor glaze abrasion. *Diameter 10 inches*
Collection of Alexander M. Hudnut, New York, 1926
Collection of William Randolph Hearst, New York, 1938

182. LANDING OF GEN. LAFAYETTE AT CASTLE GARDEN NEW YORK, AUGUST, 1824 — *R. & J. Clews*
L. 116, S.L. 36. Two plates, deep blue, fine impressions, virtually proof except for minor imperfections at border and rim. *Diameter 10 inches*

183. LANDING OF GEN. LAFAYETTE AT CASTLE GARDEN NEW YORK, AUGUST, 1824 — *R. & J. Clews*
L. 116, S.L. 36. Handleless cup and saucer, type of the preceding, deep blue, good impressions. Saucer repaired at rim.

184. LANDING OF GEN. LAFAYETTE AT CASTLE GARDEN NEW YORK, AUGUST, 1824 — *R. & J. Clews*
L. 116, S.L. 36. Covered soap box, type of the preceding, deep blue, very fine impression and glaze, proof except for cracks in liner. *Length 3¾ inches*

185. Ship Cadmus
L. 2, S.L. 412. Plate, dark blue, clear impression, proof except for minor glaze abrasions. *Diameter* 10 *inches*
Collection of Alexander M. Hudnut, New York, 1926
Collection of William Randolph Hearst, New York, 1938

186. Pine Orchard House, Catskill Mountains *E. Wood & Sons*
L. 32, S.L. 469. Plate, very dark blue, rich glaze, proof except for minor scratches. *Diameter* 10 *inches*

187. Boston Hospital *R. Stevenson*
L. 276, S.L. 347. Plate, very deep blue, fine impression, proof. *Diameter* 8¾ *inches*
Collection of Mrs. C. W. Samson, New York, 1913
Collection of William Randolph Hearst, New York, 1938

188. Exchange, Baltimore
L. 463, S.L. 585. Plate, medium blue, fine impression, some glaze abrasions. *Diameter* 10 *inches*

189. State House, Boston (with Chaise) *E. Wood & Sons*
L. 45, S.L. 516. Small plate, light blue, very fine impression, virtually proof except for slight scratches. *Diameter* 8½ *inches*

190. A View near Philadelphia *Maker Unknown*
L. 456, S.L. 575. Plate, dark blue, fine impression, proof. *Diameter* 10 *inches*

191. State House (Hartford) *R. Stevenson*
L. 298, S.L. 350. Handleless cup and saucer, light blue, good impression; has small crack and rim repairs. Together with a light blue creamer having Lafayette and Washington medallions, and of recent date. [Lot.]

192. Catholic Cathedral (St. Patrick's Cathedral, New York) *A. Stevenson*
L. 84, S.L. 311. Leaf-shaped dish, deep blue, clear impression. *Length* 5½ *inches*

TABLE GLASS AND CHINA

193. Eleven Olive Amber Glass Wines
With fluted bowl and baluster stem.

194. Two Glass and Silver Deposit Scent Bottles and a Powder Jar
Small bottles with open-work foliation patterns; cut glass powder jar with silver cover. [Lot.]

195. Cut Glass Decanter and Forty Wines
Decanter bottle, eleven goblets, nineteen burgundies and ten ports; star-cut, with scalloped foot. Small chips. [Lot.]

196. Ruby Glass Table Service
Eleven goblets, nine funnel-shaped tumblers, seven ports and five liqueurs. Spirally fluted ruby glass on clear stem. [Lot.]

197. Ruby Glass Part Service
Small blown spirit decanter, eleven sherbets, eight finger bowls and twelve trays in ruby glass; together with twelve small champagnes of somewhat lighter tint. [Lot.]

198. Fourteen Old Wedgwood Transfer-Printed China Dinner Plates
Cream-colored queensware, with striking border of large green ivy leaves.
Diameter 10¼ *inches*

199. Seven Minton Porcelain Game Plates with Foxhunting Decoration
In white porcelain, printed in colors with a circular vignette of a lively fox-hunting scene. *Diameter* 9½ *inches*

200. Nymphenburg Porcelain Dinner Service
Comprising twenty-three dinner plates, twelve dessert plates, twenty-two bread and butter plates, sixteen berry dishes, eleven coffee cups, nineteen demitasses and nineteen saucers. White porcelain decorated with a large nosegay of flowers, the spirally fluted border with small floral sprigs. [Lot.]

201. EIGHTEEN NYMPHENBURG PORCELAIN DINNER PLATES
Matching the preceding. One chipped. *Diameter* 10 *inches*

202. THURINGIAN AND CROWN DRESDEN PORCELAIN PART DINNER SERVICE
Fourteen dinner plates, eighteen dessert plates, two oval platters, oval dish and scalloped round fruit dish. Together with four large Minton porcelain cups and saucers. Assembled service, all painted in the style of the preceding. [Lot.]

203. ELEVEN CRESCENT CHINA DINNER PLATES AND TWELVE BREAD AND BUTTER PLATES
White porcelain, decorated in the Minton style with *piqué* turquoise blue rim hung with festoons, and border of tiny pink roses. [Lot.]
Diameter 5 *and* 10 *inches*

204. TWELVE WEDGWOOD BLUE AND WHITE CHINA COLUMBIA PLATES
Printed with various Columbia University views with annular Latin inscription, the border with seal, flowers and scenic vignettes. *Diameter* 10¾ *inches*

205. TWELVE HUTSCHENREUTHER PORCELAIN DINNER PLATES
Decorated with a colorful nosegay of flowers; gilded border etched with foliations. *Diameter* 10½ *inches*

[END OF FIRST SESSION]

11360

A SITTING ROOM AT 'SKYCLIFF'

SECOND SESSION

Thursday, November 30, 1950 at 1:45 p. m.

CATALOGUE NUMBERS 206 TO 386 INCLUSIVE

EARLY AMERICAN MINIATURES

206. *PORTRAIT OF A DIVINE, IN GOLD LOCKET FRAME

Henry Benbridge, American: 1744-1812

Head and shoulders of a man with thinning gray hair, wearing a white stock, violet coat and waistcoat. In gold locket frame with lock of hair.

Oval: height 1½ inches

[See illustration facing page 40]

207. *PORTRAIT OF A LADY, WIFE OF THE PRECEDING, IN GOLD LOCKET FRAME *Henry Benbridge, American:* 1744-1812

Head and shoulders portrait of a matronly lady with brown hair framed in a gray net veil tied with a black ribbon. In gold locket frame.

Oval: height 1⅞ inches

208. PORTRAIT OF THE ARTIST *Sarah Goodridge, American:* 1788-1853

Seated figure at half length, facing half right, and with a claret shawl about her shoulders. Framed in leather case. *Height 2⅝ inches*

Sarah Goodridge, of Templeton, Mass., was the sixth child of Ebenezer Goodridge, and Beulah Childs; Gilbert Stuart took an interest in her as a miniaturist, and sat to her several times.

Collection of Edward A. Brown, Reading, Mass., a descendant of the artist

From Katrina Kipper, Boston, Mass.

Collection of Mrs Dorothy Draper Hamlen, Parke-Bernet Galleries, Inc, 1946

209. *PORTRAIT OF A GENTLEMAN, IN SILVER BROOCH

American School, circa 1775

Bust portrait of a man with long black hair, wearing a pale violet jacket; in silver brooch. Together with a miniature stipple engraving of Washington, in gold locket. [Lot.] *Oval: height 1¼ inches*

210. *Mrs Francis Barton Stockton, in Gold Frame

Hugh Bridport, American: 1794-1832

Waist-length figure facing the observer, of a lady with short wavy black hair and pleated deep blue gown, a gold cord tied about her neck. Gold locket frame.

Oval: height 2½ inches

90

Mrs. Stockton was the niece of the naval hero, Commodore Decatur.

From Edmund Bury, Philadelphia, Pa.

Exhibited at the New York Historical Society, New York, 1934

Exhibition of Early American Paintings and Miniatures, Lyon Galleries, New York, 1941

35

211. Portrait of a Gentleman *Sarah Goodridge, American:* 1788-1853

Depicting at waist length a man with thinning brown hair and sideburns, dressed in a black stock and matching coat. Framed in leather case.

Height 3¾ inches

212. John Tyler, Tenth President of the United States

William Dunlap, N.A., American: 1766-1839

300

Waist-length figure of a young man with dark hair, wearing sapphire blue coat, white waistcoat and black tie; chair-back at right. Locket frame.

Oval: height 2⅝ inches

John Tyler (1790-1862) was born in Virginia, and was governor of that state from 1825-27. He became vice-president of the United States in 1840 and assumed the presidency on the death of William Henry Harrison in 1841.

Collection of Mrs Elisabeth White McCarthy

From Edmund Bury, Philadelphia, Pa.

Collection of Erskine Hewitt, Parke-Bernet Galleries, Inc, 1938

Exhibited at the New York Historical Society, New York, 1934

Exhibition of Early American Paintings and Miniatures, Lyon Galleries, New York, 1941

See Theodore Bolton, *Early American Portrait Painters in Miniature,* 1921, pl. opp. p. 10 and p. 40

[See illustration facing page 38]

213. *John Rogers, Father of the Sculptor, in Gold Locket Frame

Nathaniel Rogers, American: 1788-1844

Waist-length figure facing the observer, of a man with short wavy brown hair and sideburns, dressed in a high white collar, white jabot and black coat. Signed. Gold locket frame. *Oval: height 2⅝ inches*

From C. W. Lyon, Inc., New York

[See illustration]

214. *William Sergeant, in Gold Locket Frame

James Peale, American: 1749-1831

Bust portrait of a portly young man with short powdered hair and florid complexion, wearing a black coat. Signed with initials I.P., and dated 1801. In gold and blue enamel locket frame with plaited hair and monogram.

Oval: height 3 inches

Collection of Miss Nellie Penrose, Carlise, Pa., great-grand-niece of the sitter

From C. W. Lyon, Inc., New York

[See illustration]

215. *Charles Poyntell Relf, in Gold Frame

Anna Claypoole Peale (Mrs Staughton), American: 1791-1878

Bust portrait of a young man with short dark hair and sideburns, wearing a deep blue stock and waistcoat, and black coat with velvet collar; inscribed on reverse *painted by Mrs. A. C. Staughton, Philadelphia, Nov.* 1837. In gold frame. *Oval: height 2¼ inches*

From Edmund Bury, Philadelphia, Pa.

Exhibition of Early American Paintings and Miniatures, Lyon Galleries, New York, 1941

[See illustration]

Illustration of numbers 214 and 215 appears facing page 38

216. Mrs Walter Bowne (Neé Elizabeth Southgate)
Edward Greene Malbone, American: 1777-1807
Bust portrait to half right of a lady with blue eyes and light brown hair falling in curls over her brow, and wearing a white gown trimmed with lace. Framed.
Oval: height 3 inches

260

Collection of Walter Bowne, Esq.
From Mary H. Sully, New York
Exhibited at the New York Historical Society, New York, 1934
Retrospective Exhibition, Rhode Island Tercentenary, Art Association of Newport, 1936
Exhibition of Early American Paintings and Miniatures, Lyon Galleries, New York, 1941
Described in *Scribner's Magazine,* July 1887, vol. II, p. 67
Described in Theodore Bolton, *Early American Portrait Painters in Miniature,* 1921, p. 102

[See illustration]

217. Mrs Stephen Minot *William Dunlap, N.A., American*: 1766-1839
Waist-length figure to half right of a fair-haired girl wearing a décolleté white gown with topaz brooch. Locket frame. *Oval: height 3¼ inches*

225

Note: The sitter has been identified by Mr William Sawitzky as Mrs. Stephen Minot, as taken from the portrait by Trumbull, formerly in the Museum of Fine Arts, Boston, and now in the Frick Collection, New York.

From the Ehrich Galleries, New York, 1930
Collection of Erskine Hewitt, Parke-Bernet Galleries, Inc, 1938 (as Miss Margaret Dunlap, daughter of the artist)
Exhibited at the Pennsylvania Museum of Fine Arts, Philadelphia, Pa.
Exhibition of Early American Paintings and Miniatures, National Gallery of Art, National Museum, Washington, D. C., 1925-26, no. 19 (as Portrait of a Young Lady)
Exhibited at the New York Historical Society, New York, 1934
Exhibition of Early American Paintings and Miniatures, Lyon Galleries, New York, 1941
See Theodore Bolton, *Early American Portrait Painters in Miniature,* 1921, p. 40, no. 11

[See illustration]

ABOVE: NUMBERS 212 AND 213
CENTRE: NUMBERS 217-216-214
BELOW: NUMBER 215

218. PORTRAIT OF THE ARTIST *William M. S. Doyle, American:* 1796-1828
Head and shoulders portrait of a young man with straggly brown hair, wearing a black coat with velvet rolled collar. Signed, and dated 1803. In pinchbeck locket frame. *Oval: height 2⅛ inches*

70

From C. W. Lyon, Inc., New York

219. HANNAH CLARK DELANO *Sarah Goodridge, American:* 1788-1853
Waist-length portrait to half right, of a middle-aged lady, wearing a white mobcap tied with a blue ribbon, and a white shawl draped upon her shoulders. Framed in case. *Height 3⅝ inches*

60

Collection of Edward A. Brown, Reading, Mass., great-great-grandson of the sitter

From Katrina Kipper, Boston, Mass.

Collection of Mrs Dorothy Draper Hamlen, Parke-Bernet Galleries, Inc, 1946

220. A MEMBER OF THE TEMPLE FAMILY
Robert Fulton, American: 1765-1815

50

Portraying at waist length a mature stocky man with short gray hair, wearing a black coat and yellow waistcoat. Signed. Watercolor. Framed.
Oval: height 5 inches

From C. W. Lyon, Inc., New York

221. *MRS JOHN MCCLUNEY, IN GOLD FRAME
James Peale, American: 1749-1831

190

Waist-length portrait, looking to half left, of a young woman wearing a sky blue décolleté robe with frilled muslin yoke, her ringleted hair decked with pearls. Gold locket frame with plaited hair. *Oval: height 2⅝ inches*

[See illustration]

222. *PORTRAIT OF A GENTLEMAN, IN GOLD LOCKET FRAME
American School, Late XVIII Century

60

Bust portrait of a man with angular features and long gray hair, wearing a brown coat; in gold locket frame. *Oval: height 1⅞ inches*

[See illustration]

ABOVE: NUMBERS 223 AND 222
CENTRE: NUMBERS 221-224-225
BELOW: NUMBER 206

223. *Portrait of a Gentleman, in Gold Locket Frame
American School, Late XVIII Century
Bust portrait of an elderly man with luxuriant white hair, dressed in a pale gray jacket and black waistcoat. In gold locket frame.
Oval: height 1¾ inches
[See illustration]

50

224. Mrs Abiah Brown *Edward Greene Malbone, American:* 1777-1807
Half-length portrait, dressed in a white gown, a rose shawl draped over the left shoulder. Locket frame. *Oval: height 3 inches*
From the Vose Galleries, Boston, Mass.
Collection of Mrs Dorothy Draper Hamlen, Parke-Bernet Galleries, Inc, 1946
Exhibited at the Smithsonian Institution, Washington, D. C.
Exhibited at the Metropolitan Museum of Art, New York
Illustrated in H. B. Wehle, *American Miniatures,* 1730-1850, 1927, pl. xxiii, (as Lady with a Pink Scarf)
[See illustration]

375

225. *Dolly Payne Madison, Wife of President James Madison In Gold Locket Frame *Robert Field, American: fl.* 1770-1819
Depicted at waist length, with head turned toward the observer and wrapped in a pale pink scarf revealing dark brown hair dressed in curls over each eye; wearing a sky blue gown with high white lace collar. Gold locket frame. In case. *Oval: height 2½ inches*
Note: The attribution to Robert Field must be regarded as tentative.
From Edmund Bury, Philadelphia, Pa.
Exhibited at the New York Historical Society, New York, 1934
Exhibition of Early American Paintings and Miniatures, Lyon Galleries, New York, 1941
[See illustration]

150

Illustration of numbers 223 to 225 inclusive appears on the preceding page

226. *Portrait of an Officer, in Gold Locket Frame

F. Jaros, American (?): *fl.* 1815

Half-length figure of a young man with titian hair and sideburns, wearing a blue naval uniform with white lapels and gold epaulettes. Signed, and dated 1815. In gold locket frame. *Oval: height 2⅝ inches*

227. *Barbara Carrington, in Gilded Silver Frame

Thomas Gibson, American: d. 1811

Bust-length figure to half right of a young girl with fair hair tied with a blue bandeau, wearing a white gown with wired collar. Framed as a brooch, the reverse with plaited hair and monogram, inscribed *Carrington, July* 16, 1793. In case. *Oval: height 2¼ inches*

Collection of G. B. Hogan, Esq, a descendant of the sitter

From Clapp & Graham Co., Inc., New York

Collection of Erskine Hewitt, Parke-Bernet Galleries, Inc, 1938

Exhibited at the New York Historical Society, New York, 1934

Exhibition of Early American Paintings and Miniatures, Lyon Galleries, New York, 1941

[See illustration facing page 44]

228. *Portrait of a Gentleman, in Gold Locket Frame

Benjamin Trott, American: fl. 1770-1843

Bust portrait of a young man with wavy brown hair wearing a white stock and ruffle, and a black coat with rolled collar. In gold locket frame with plaited hair. In case. *Oval: height 3 inches*

229. Gouverneur Morris *Pierre Henri, American: fl.* 1790-1812

Bust portrait, with powdered periwig, wearing a white stock and jabot, and a high-collared black coat. Signed with initials P.H., and dated '98. Framed. *Oval: height 2¾ inches*

Gouverneur Morris (1752-1816), eminent statesman and diplomat, sat in the Continental Congress, 1778-9, was Minister to France in 1792-4, and was active in promoting American trade. In 1809 he married Ann Carey Randolph of Virginia. The recent identification of the sitter as Gouverneur Morris is based on the close similarity of the likeness to the portrait by James Sharples.

Exhibition of Early American Paintings and Miniatures, Lyon Galleries, New York, 1941

230. *Lieut. James Gibbon, Jr., in Gilded Silver Locket Frame

Thomas Sully, American: 1783-1872

Bust portrait with head turned to right, of a dashing young officer with wavy brown hair, wearing a blue coat with gold braid and epaulettes. Signed. Reverse of frame with plait of hair and monogram. *Oval: height 2⅜ inches*

Note: Records pertaining to this important miniature, including a full biography of the sitter, will be given to the purchaser.

Collection of Meade Minnigerode, Middletown, Conn.

400

From C. W. Lyon, Inc., New York

Exhibition of Early American Paintings and Miniatures, Lyon Galleries, New York, 1941

See Biddle and Fielding, *The Life and Works of Thomas Sully,* 1921, p. 329

See Theodore Bolton, *Early American Portrait Painters in Miniature,* 1921, p. 151

[See illustration]

231. *Lieut. Colonel Elias Parker, in Gold Brooch

William Verstille, American: 1755-1803

175

Bust portrait of an officier with wispy gray hair, in crimson and blue uniform with silver epaulettes; the reverse of the gold brooch inscribed *Elias Parker, Lieutenant Colonel in the Revolutionary Army, Died Dec.* 8th, 1798, *Aged* 39 *Years.* *Oval: height 1½ inches*

From C. W. Lyon, Inc., New York (as *attributed to* Ramage)

[See illustration]

ABOVE: NUMBER 231
CENTRE: NUMBERS 230-227-232
BELOW: NUMBER 233

232. *Portrait of a Gentleman, in Gold Brooch Frame

James Peale, American: 1749-1831

175 Waist-length portrait of a man with long powdered white hair, wearing white tie and waistcoat, and a tan coat; in gold brooch with plaited hair.

Oval: height 2¼ inches

Collection of Erskine Hewitt, New York

[See illustration]

233. *Samuel Chase, Signer of the Declaration of Independence, In Gold Frame Set with Half-Pearls

180 *William Russell Birch, American:* 1755-1834

Head-and-shoulders portrait of a gentleman with ruddy complexion, in periwig and maroon coat; mounted in a gold brooch rimmed in half pearls.

Oval: height 1½ inches

Samuel Chase (1741-1811) was a signer of the Declaration of Independence for Maryland; and became a Justice of the United States Supreme Court in 1796.

From Clapp & Graham, Inc., New York

Exhibition of Early American Paintings and Miniatures, Lyon Galleries, New York, 1941

[See illustration]

233a. *A Member of the Bloodgood Family of New York, in Gold Locket Frame *Joseph Wood, American:* 1778-1852

70 Bust portrait of a young man with black hair and sideburns, the body to half right; wearing blue uniform with gold epaulettes. Framed. In case.

Oval: height 2¼ inches

From Edmund Bury, Philadelphia, Pa.

Collection of Erskine Hewitt, Parke-Bernet Galleries, Inc, 1938

Exhibited at the New York Historical Society, New York, 1934

Exhibition of Early American Paintings and Miniatures, Lyon Galleries, New York, 1941

Illustration of numbers 232 and 233 appears on the preceding page

234. Dr Joseph Plover *Charles Fraser, American:* 1782-1860
Bust portrait of a man with ruddy complexion and thinning brown hair with sideburns, wearing a pin in his white jabot. In gilded bronze locket frame.
Oval: height 3⅜ inches

235. Portrait of a Gentleman *Walter Robertson, American: c.* 1745-1802
Bust portrait of a young man with upswept wavy brown hair, wearing a beaded gold pin on his frilled shirt front. Framed. *Oval: height 3 inches*

236. Portrait of a Lady
Attributed to Charles Willson Peale, American: 1741-1827
Head and shoulders portrait of an elderly lady wearing a white mobcap with ruffles, a white gown and gray shawl. Mounted as a brooch.
Oval: height 1⅜ inches
From The Old Print Shop, Inc., New York

237. *Portrait of a Gentleman, in Gilded Silver Locket
William Lovett, American: 1773-1801
Head and shoulders figure of a stocky man with wavy gray hair, dressed in a white stock and dark blue coat. In gilded silver locket with plaited hair and monogram. *Oval: height 2⅜ inches*

238. *Portrait of a Man, in Gold Locket Frame
Moses B. Russell, American: fl. 1834-1854
Bust portrait facing the observer of a young man with wavy dark hair and blue eyes, wearing a black coat with broad lapels. Signed, and dated 1834. Framed.
Oval: height 2⅝ inches
Collection of Erskine Hewitt, New York
Exhibition of Early American Paintings and Miniatures, Lyon Galleries, New York, 1941

239. Portrait of a Gentleman *American School, circa* 1825
Bust portrait of a young man with short black hair, wearing a high collar and black coat. Framed. *Oval: height 2⅜ inches*

240. FRANKLIN PIERCE, FOURTEENTH PRESIDENT OF THE UNITED STATES
Daniel Dickinson, American: 1795-1840
Striking waist-length depiction of a man with wavy dark hair, wearing a high collar with stock and black coat; signed. Framed. *Oval: height 2¾ inches*

Franklin Pierce (1804-1869), was born in Hillsboro, New Hampshire, and was twice governor of that state; he became President in 1853.

400

Collection of Gilbert S. Parker, Esq.
From Edmund Bury, Philadelphia, Pa.
Exhibited at the Pennsylvania Academy of Fine Arts, Philadelphia, 1926
Exhibited at the Metropolitan Museum of Art, New York, 1927
Exhibited at the New York Historical Society, New York, 1934
Exhibition of Early American Paintings and Miniatures, Lyon Galleries, New York, 1941

[See illustration]

241. SOLOMON VAN RENSSELAER *Robert Field, American: fl.* 1770-1819
Bust portrait of a young man with wavy brown hair covering his forehead, and dressed in a blue coat with high black collar. Signed with initials R.F., and dated 1800. Pinchbeck locket frame. *Oval: height 3 inches*

270

Solomon van Rensselaer (1774-1852), son of Henry Killiaen van Rensselaer, was a Captain under Gen. Anthony Wayne; he became adjutant-general of the New York Militia in 1812, and was a member of Congress 1819-22.

From C. W. Lyon, Inc., New York

[See illustration]

242. COLONEL ADAM LEWIS BINGAMAN
Benjamin Trott, American: 1770-1843
Waist-length portrait to half left of a young man with sideburns, wearing a black coat and high white stock. In pinchbeck locket frame.
Oval: height 3¼ inches

385

Adam Lewis Bingaman (1793-1866), born at the Hurricane Plantation near Natchez, Miss., graduate of Harvard 1812; married Julia Murray of Boston the same year; a lover of horses and a noted Indian and classical linguist, and poet; owned one

[*Continued*

ABOVE: NUMBER 240
CENTRE: NUMBERS 243-242-244
BELOW: NUMBER 241

Number 242—Concluded]

of the finest racing stables in the south; State Senator of Mississippi, and a celebrated orator; died in New Orleans 1866. The miniature was painted about 1810.

Collection of David L. McKittrick, Natchez, Miss., 1917

Collection of Mrs Henry Walters, Parke-Bernet Galleries Inc, 1941

[See illustration]

243. THE HON. JAMES BOWDOIN

Edward Greene Malbone, American: 1777-1807

375 Portrayed at bust length, a handsome gentleman with powdered hair, white jabot and gray coat, against a brown field. Signed. Framed.

Oval: height 3¼ inches

James Bowdoin (1752-1807), the only son of Governor James Bowdoin of Massachusetts, was U. S. Minister to Spain and Associate Minister to France, 1805-1808. This miniature was painted by Malbone from the portrait by Gilbert Stuart.

Companion to the following

From C. W. Lyon, Inc., New York

Exhibition of Early American Paintings and Miniatures, Lyon Galleries, New York, 1941

[See illustration]

375

244. ELIZABETH BOWDOIN *Edward Greene Malbone, American:* 1777-1807

Head and shoulders portrait of a patrician lady with white hat, jet earrings and a black net gown. Framed. *Oval: height 3¼ inches*

Elizabeth Bowdoin (1750-1809), daughter of Governor James Bowdoin of Massachusetts. In 1767 she was married to Sir John Temple, eighth baronet, the British Consul-General to the United States, 1785-98.

Companion to the preceding

From C. W. Lyon, Inc., New York

Exhibition of Early American Paintings and Miniatures, Lyon Galleries, New York, 1941

[See illustration]

Illustration of numbers 242 to 244 inclusive appears on the preceding page

ABOVE: NUMBERS 247 AND 246
BELOW: NUMBER 245

175

245. PORTRAITS OF TWO YOUTHS: PAIR MINIATURES

James Peale, American: 1749-1831

Waist-length portraits of two young boys, apparently brothers, with long wavy light brown hair and open flounce collars, blue and violet coats, respectively; one slightly rubbed. Framed together. *Oval: height 2¾ inches*

[See illustration]

246. PORTRAIT OF A GENTLEMAN *James Peale, American:* 1749-1831
Bust portrait of a man with wispy gray hair, dressed in a high-collared gray coat and fawn waistcoat. Signed with initials I.P., and dated 1798. Framed.
Oval: height 2¾ inches

100

Companion to the following

[See illustration]

247. PORTRAIT OF A LADY *James Peale, American:* 1749-1831
Waist-length portrait three-quarters to left, of a smiling lady with white mob-cap and diaphanous white scarf over a maroon gown. Signed with initials I.P., and dated 1798. Framed. *Oval: height 2¾ inches*

100

Companion to the preceding

[See illustration]

248. WILLIAM C. TILLOU *Henry Inman, American:* 1801-1846
Waist-length seated figure with tousled dark brown hair and sideburns, wearing a gray coat and waistcoat. Signed, and dated 1832. Watercolor drawing. Framed. *Height 6¼ inches*

110

249. MEMBERS OF THE ROGERS FAMILY: THREE MINIATURES
Nathaniel Rogers, American: 1788-1844
Round and oval bust portraits of three young men, two with sideburns and dark blue cravats, the third wearing a white cravat. In single frame, with a portrait engraving on silk of N. Rogers. [Lot.] *Heights 1⅛ and 2⅝ inches*

110

250. *SAMUEL ROPES, IN GOLD BROOCH FRAME
American School, dated 1794
Bust portrait of a youth with powdered periwig and lapis blue jacket, in gold brooch inscribed on reverse *Sam'l Ropes Obt 21st Sep.* 1894, *Æ 21 Years.*
Oval: height 1¼ inches

25

251. PORTRAIT OF A LADY *American School, circa* 1835
Head and shoulders portrait of a young lady with flower-decked wavy black hair, and white lace gown. Skilful small repairs at top and bottom. In locket frame. *Oval: height 2⅝ inches*

30

252. MEMENTO MORI *American School, circa* 1795
Elegiac scene with a maiden beside a monument inscribed *A Parent's Loss I Mourn*. In pinchbeck locket with plaited hair and monogram. In case.
Oval: height 2¼ inches

253. THE HONGS OF CANTON *Chinese School, circa* 1800
Harbor scene with numerous small boats before six godowns flying the Danish, Spanish, American, Swedish, British and Dutch flags. Framed.
3½ x 5¼ inches

From C. W. Lyon, Inc., New York

254. SELF PORTRAIT *Samuel Folwell, American:* 1765-1813
Bust portrait in left profile of a man with short-cropped hair and spectacles. Signed. Watercolor drawing. Framed. *Height 3¾ inches*

255. PORTRAIT OF A GENTLEMAN *American School, circa* 1810
Head of a middle-aged man with bristly hair. Plumbago drawing. Framed.
Diameter 2¼ inches

BACCARAT, CLICHY, ST. LOUIS (FRANCE) AND MILLVILLE GLASS PAPERWEIGHTS

256. ST. LOUIS MILLEFIORI PAPERWEIGHT
With crowned arrangement of concentric pale green and white blossoms having a central sapphire blue, white and red rosette; bordered with a blue and white filigree circlet. Has stand. *Diameter 2½ inches*

From C. W. Lyon, Inc., New York

257. BACCARAT FLOWER PAPERWEIGHT
Centred with a yellow blossom having a white 'honeycomb' stamen, on a stem with six green leaves; star-cut base. Has stand. *Diameter 1⅞ inches*

258. BACCARAT FLOWER PAPERWEIGHT
Containing an open-petaled salmon pink blossom with yellowish white 'honeycomb' centre, framed by five variegated green leaves, within a circlet of alternating white and green blossoms; faceted top over two rows of punty cut roundels. Has stand. *Diameter 2 inches*

From C. W. Lyon, Inc., New York

259. Baccarat Flower Paperweight
White clematis with tiny pink cane centre, growing on a twig with five green leaves. Has stand. *Diameter 2 inches*
From C. W. Lyon, Inc., New York

260. Clichy Royal Blue Floral Paperweight
With a white circlet of feathery blossoms enclosing a Clichy rosebud, all within an outer border of salmon pink blossoms alternating with pairs of smaller leaf green blossoms. Has stand. *Diameter 2 inches*
From Arthur Ackermann & Son, Inc., New York

261. St. Louis Millefiori Paperweight
Centred with a white cane having a tiny black dog within five concentric rows of blossoms in white, blue and rose pink, the outer border with a radial arrangement of royal blue canes. Inscribed with initials *SL*. Has stand.
Diameter 2⅝ inches
From Arthur Ackermann & Son, Inc., New York

[See illustration]

262. Baccarat Millefiori Paperweight *Dated* 1846
With varying colored and shaped closely gathered canes, one of which is inscribed with the initial *B* and date 1849 [*sic*] which can be discerned only when a mirror is used. Has stand. *Diameter 2⅜ inches*

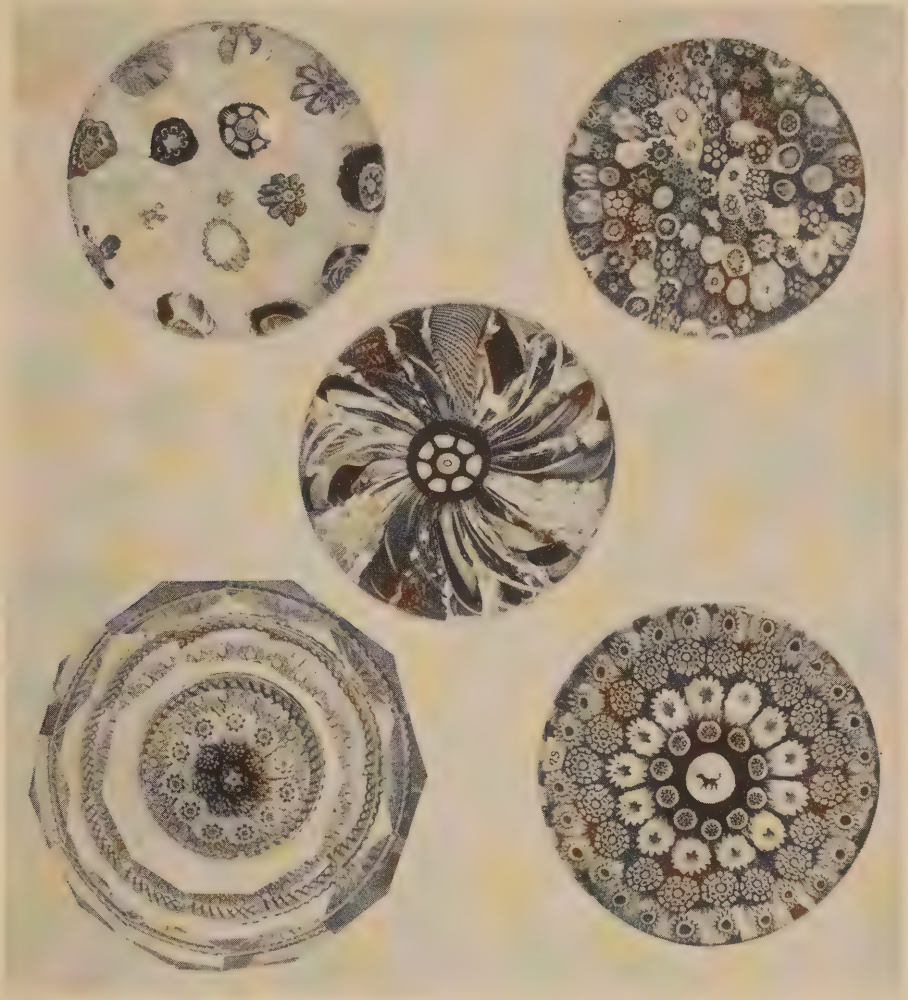
Note: So far as is known the letter B never occurs over the date of 1849. Apparently the reversed 9 was intended for a 6.

From C. W. Lyon, Inc., New York

[See illustration]

263. Clichy Lacy Filigree Paperweight
With symmetrically disposed clusters of multicolored floral 'set-ups' against a background of interlaced bands of white filigree. Inscribed with initial *C*. Has stand. *Diameter 2½ inches*
From C. W. Lyon, Inc., New York

[See illustration]



ABOVE: NUMBERS 263 AND 262

100 CENTRE: NUMBER 264 BELOW: NUMBERS 265 AND 261

264. St. Louis Filigree Twist Paperweight
Centred with a roundel of deep blue and white canes from which radiate spirally twisted multicolored 'streamers'. Has stand. *Diameter 2½ inches*
From Arthur Ackermann & Son, Inc., New York

[See illustration]

265. Baccarat Millefiori Paperweight

Enclosing a mushroom-shaped bouquet of several closely gathered concentric rows of blossoms in the centre of which is a typical Baccarat small rosette with the 'three-pronged fork' pattern; cut with geometric facets. Has stand.

Diameter 3 inches

From C. W. Lyon, Inc., New York

[See illustration on the preceding page]

266. Baccarat Lacy Filigree Paperweight

With seven evenly dispersed colorful canes, some drawn with animals, the others representing delicately executed blossoms; amid a white ribbon-like background. Has stand. *Diameter 2 inches*

From C. W. Lyon, Inc., New York

267. Baccarat Sulphide Clear Paperweight, with Portrait Miniature of Benjamin Franklin

Doorknob of clear glass, enclosing a silvery white cameo portrait in profile to the left, signed BRECHT, *F.* *Diameter 1¼ inches*

From C. W. Lyon, Inc., New York

268. Baccarat Fruit Paperweight

Centred with a salmon pink and yellowish ivory persimmon, growing from an opaque white stem with three green leaves; star-cut base. Has stand.

Diameter 1½ inches

269. St. Louis Floral Paperweight

Fashioned with a finely proportioned pink dahlia, the centre with a serrated blue and white stamen; five green leaves. Has stand. *Diameter 2¼ inches*

From C. W. Lyon, Inc., New York

270. BACCARAT PANSY PAPERWEIGHT
With ruby red and white blossom having a yellow 'honeycomb' centre, growing from a green stem with seven leaves and a bud; blossom circlet border. Has stand. *Diameter 3 inches*
From C. W. Lyon, Inc., New York

271. CLICHY MILLEFIORI PAPERWEIGHT
With five closely gathered concentric rows of colorful blossoms diminishing in size to a small crimped opaque white border. Has stand. *Diameter 2 inches*
From C. W. Lyon, Inc., New York

272. BACCARAT SULPHIDE PAPERWEIGHT
With a silvery white vignette depicting the Descent from the Cross, at the foot of which the Virgin holds the head of Christ, within a circlet of green and white blossoms; cut with geometric facets. Has stand. *Diameter 2⅜ inches*

273. BACCARAT FLOWER PAPERWEIGHT
Centred with a dainty white pompon with pale yellow stamen and a green five-leaved stem; surrounded by a concentric border of alternate crimson and white blossoms. Has stand. *Diameter 2 inches*
From C. W. Lyon, Inc., New York

274. BACCARAT FLOWER PAPERWEIGHT
Centred with a shaded pink and white dahlia with pale yellow 'honeycomb' centre attached to a green stem with five leaves and a russet red and green bud; alternate sapphire blue and white blossom circlet border. Has stand. *Diameter 2½ inches*
From C. W. Lyon, Inc., New York

274a. St. Louis Millefiori Paperweight
Containing a central rosette and five concentric varicolored circlets of canes, the outer one a deep lapis blue with green tips. *Diameter 2⅞ inches*

190

275. Baccarat Sulphide Pea Green Paperweight, with Portrait Miniature of Napoleon III
Silvery white cameo with profile to right. Has stand. *Diameter 2⅜ inches*
From C. W. Lyon, Inc., New York

150

[See illustration]

276. Baccarat Sulphide Emerald Green Paperweight, with Portrait Miniature of Franklin

250

Silvery white cameo with profile to left; inscribed *Franklin*. Has stand. *Diameter 2⅜ inches*
From C. W. Lyon, Inc., New York

[See illustration]

277. Baccarat Sulphide Sapphire Blue Paperweight with Portrait Miniature of Washington, Attributed to Apsley Pellat

375

With silvery white profile to left, inscribed *Washington*. Has stand. *Diameter 2¾ inches*
From C. W. Lyon, Inc., New York

[See illustration]

275

278. Baccarat Sulphide Emerald Green Paperweight with Portrait Miniature of Washington, Attributed to Apsley Pellat
Type of the preceding. Has stand. *Diameter 2½ inches*
From C. W. Lyon, Inc., New York

ABOVE: NUMBERS 279 AND 277
BELOW: NUMBERS 275 AND 276

175-

279. CLICHY SULPHIDE EMERALD GREEN PAPERWEIGHT WITH PORTRAIT MINIATURE OF THE COMTE DE CHAMBORD
Head in profile to right, centring a border of white and green blossoms, every fifth one of which is a rosebud. Has stand. *Diameter 3 1/8 inches*
From C. W. Lyon, Inc., New York

[See illustration]

280. CLICHY MILLEFIORI PAPERWEIGHT
With closely gathered arrangement of multicolored canes, and an outer border of royal blue and white swirls. Has stand. *Diameter 2⅛ inches*

70

281. CLICHY MILLEFIORI PAPERWEIGHT
Type of the preceding, but with somewhat varying arrangement of blossoms and canes. Tiny chip. Has stand. *Diameter 2⅛ inches*

80

282. BACCARAT FLOWER PAPERWEIGHT
Centred with a fuchsia blossom and two buds on an amber-colored twig with four emerald green leaves; swirled white latticinio background. Has stand. *Diameter 2¼ inches*

180

From C. W. Lyon, Inc., New York

283. CLICHY MILLEFIORI PAPERWEIGHT
Doorknob of clear glass enclosing a gathering of concentric multicolored canes, the outer row being in turquoise blue alternating with opaque white. *Height 2¼ inches*

130

From C. W. Lyon, Inc., New York

150 284. CLICHY MILLEFIORI PAPERWEIGHT
Type of the preceding, but smaller. *Height 1¾ inches*

285. BACCARAT FLOWER PAPERWEIGHT
With central coral red clematis with white stamen, on a stem having seven green leaves and a bud, within a circlet of alternate white and multicolored tiny blossoms with stellate centres. Has stand. *Diameter 2½ inches*

170

From C. W. Lyon, Inc., New York

286. CLICHY VIVID BLUE AND WHITE FLORAL PAPERWEIGHT
The centre occupied by a white blossom within a circlet of pink and green flowers, and an outer border composed of five white stars alternating with pairs of formalized deep red and black blossoms. Has stand. *Diameter 2⅛ inches*

150

From Arthur Ackermann & Son, Inc., New York

287. Baccarat Floral Paperweight
Containing an arrangement of three white blossoms, a purple pansy with bud, and a copper red dahlia; green stems and leaves. Has stand.
Diameter 2⅞ inches
From C. W. Lyon, Inc., New York

288. St. Louis Filigree Twist Paperweight
Centred with a cluster of green and rose pink canes from which radiate alternate opaque white latticinio and spiraled green and red spokes. Has stand.
Diameter 2⅛ inches
From C. W. Lyon, Inc., New York

289. Baccarat Flower Paperweight
Centred with a delicately executed white pompon and bud with green stem and four green leaves; upon a rose pink and white latticinio swirled basket. Has stand.
Diameter 2⅝ inches
From C. W. Lyon, Inc., New York

290. Clichy Millefiori Paperweight
With varying colored and shaped closely gathered canes including the characteristic Clichy rosebuds, cupped within a border of alternating royal blue and white slightly swirled canes. Has stand.
Diameter 3¼ inches
From C. W. Lyon, Inc., New York

292. Baccarat Flower Paperweight
With white dahlia-type flower having an hexagonal stamen in puce, blue and red, growing on a stem with nine leaves and a small bud. Has stand.
Diameter 2⅞ inches
From C. W. Lyon, Inc., New York

293. SANDWICH FRUIT PAPERWEIGHT
With three amber and yellowish green pears and persimmon, also four red cherries growing from a cluster of green leaves and resting upon a white latticinio basket. Has stand. *Diameter 2¾ inches*
From C. W. Lyon, Inc., New York

[See illustration]

294. SANDWICH FRUIT PAPERWEIGHT
With large green-tinted amber pear growing on a pink-tinted twig with four dew-sprinkled green leaves; star-cut base. Has stand. *Diameter 2⅞ inches*
From C. W. Lyon, Inc., New York

[See illustration]

295. BACCARAT FRUIT PAPERWEIGHT
With five-leaved green sprig bearing two red strawberries; star-cut base. Has stand. *Diameter 2⅝ inches*
From C. W. Lyon, Inc., New York

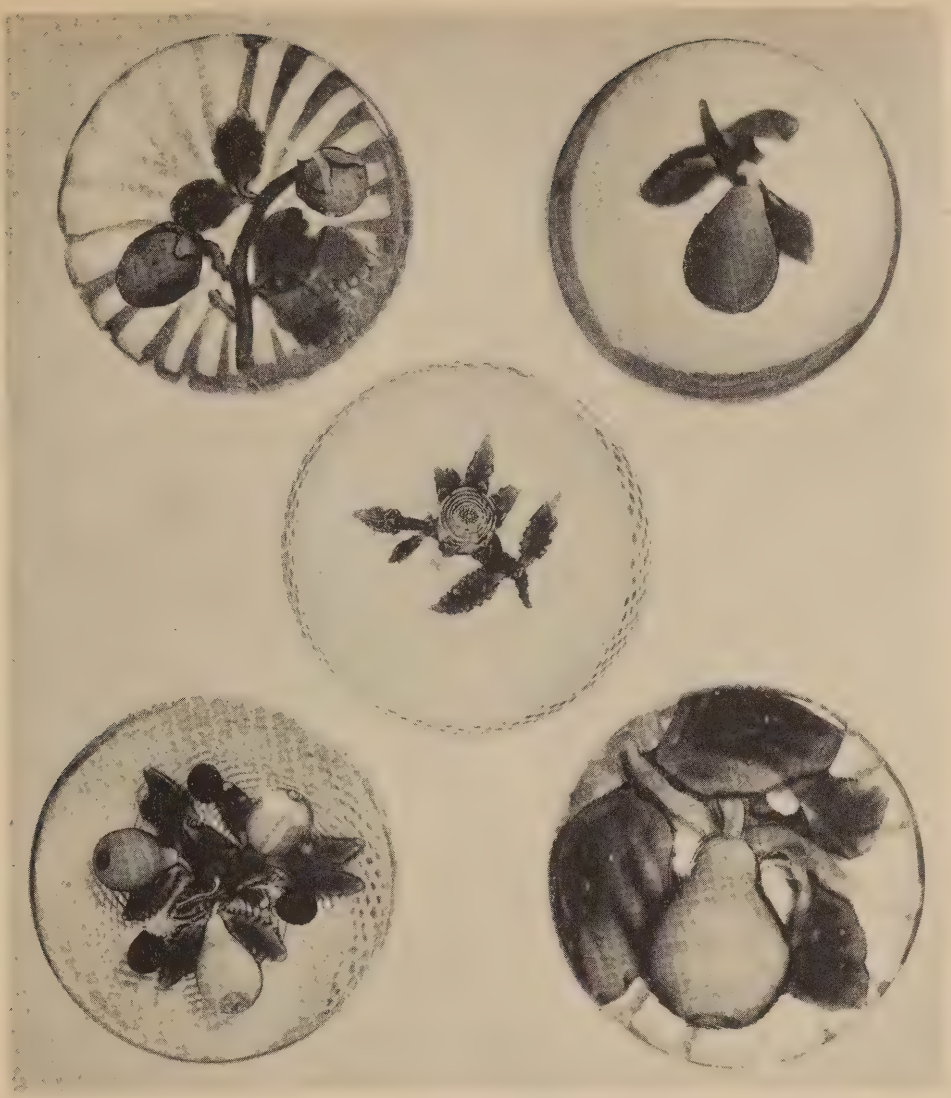
[See illustration]

296. BACCARAT FRUIT PAPERWEIGHT
With large naturalistically shaped persimmon in warm amber with pale green stripe, growing from a twig with three green leaves. Has stand.
Diameter 2¾ inches
From C. W. Lyon, Inc., New York

[See illustration]

297. CLICHY ROSE PAPERWEIGHT
Delicately fashioned pink rose with yellow stamen centre, growing upon a green twig with six leaves and a tiny bud, all against a white latticinio background. Has stand. *Diameter 2¾ inches*
From C. W. Lyon, Inc., New York

[See illustration]



ABOVE: NUMBERS 295 AND 296
CENTRE: NUMBER 297
BELOW: NUMBERS 293 AND 294

298. St. Louis Floral Paperweight
Punty-cut with one large and six small roundels, enclosing a nosegay of yellow, white, blue and red blossoms with four tiny leaves within a blue and white twisted filigree circlet. Has stand. *Diameter 2¾ inches*
130
From C. W. Lyon, Inc., New York

299. Baccarat Flower Paperweight
Centred with a large white pompon on twisted stem with four green leaves and a green and white bud, resting upon a rose pink latticinio ground. Has stand. *Diameter 3¼ inches*
325
From C. W. Lyon, Inc., New York

300. St. Louis Millefiori Paperweight
With five wreaths of white blossoms alternating with small pale pink canes and having a central pink and white blossom rosette, all within a grassy-like circlet border; on a deep purple overlay ground cased in white underneath. *Diameter 3 inches*
250
From C. W. Lyon, Inc., New York

301. Baccarat Millefiori Paperweight *Dated* 1849
With varying colored and shaped closely gathered canes. Dated 1849. Has stand. *Diameter 2½ inches*
190
302. St. Louis Millefiori Lady's Hand Cooler
Egg shape, the interior with an allover arrangement of minutely gathered multi-colored canes. Tiny chip. Has stand. *Length 2⅜ inches*
250
From C. W. Lyon, Inc., New York

[See illustration]

303. St. Louis Floral Lady's Hand Cooler
Containing a cluster of five blue, brown, red and white blossoms joined together by tiny leaves; with allover graduated punty-cut surface. Has stand. *Length 2¾ inches*
375
From C. W. Lyon, Inc., New York

[See illustration]

ABOVE: NUMBERS 303-302-304
BELOW: NUMBERS 306-307-305

200-

304. ST. LOUIS FLORAL LADY'S HAND COOLER
Type of the preceding, but smaller. Some tiny chips. *Length 2½ inches*
From C. W. Lyon, Inc., New York

[See illustration]

575-

305. ST. LOUIS FLORAL FACETED PAPERWEIGHT
Delicately presented as an old-fashioned bouquet with red, white and blue blossoms centring a precise arrangement of green petals, the latter with simulated dew; the base with canary yellow and white filigree twist. Has stand.
Diameter 2⅝ inches

From C. W. Lyon, Inc., New York

[See illustration]

306. Baccarat Butterfly Paperweight

Finely delineated butterfly with two pairs of iridescent-like wings undercased in white, and hovering over a six-petaled red and white blossom with green leaves; star-cut base. Has stand. *Diameter 3 inches*

From C. W. Lyon, Inc., New York

[See illustration]

307. Baccarat Three-Tier Paperweight

Composed of three graduated tiers, the knob-like top enclosing an open-petaled red and white flower in a bed of green leaves, the central section with colorful and white lacy filigree twist of the so-called 'candy' type; the lower part contains animal, bird, and blossom canes in a white lacy filigree cushion.

Height 3¼ inches

From C. W. Lyon, Inc., New York

[See illustration]

308. Baccarat Lacy Filigree Paperweight *Dated* 1848

Containing various colorful detached arrangements of canes, some delineated with birds and animals, against a white 'muslin' ground. Inscribed with initial *B,* and dated 1848. Has stand. *Diameter 2¾ inches*

From C. W. Lyon, Inc., New York

309. Baccarat Flower Paperweight

Centred with a finely executed white pompon with yellow centre, surrounded by four pale green leaves and a bud; upon a rose magenta and white latticinio background. Has stand. *Diameter 3 inches*

From C. W. Lyon, Inc., New York

Illustration of numbers 306 and 307 appears on the preceding page

310. St. Louis Floral Paperweight
Containing a gathering of deep blue, white, and flame red blossoms emerging from a cluster of green leaves enriched with four small multicolored buds, and having a white and blue filigree border at the base. Has stand.
Diameter 2¾ inches
From C. W. Lyon, Inc., New York

311. Baccarat Flower Paperweight
Containing a canary yellow blossom edged in opaque white and having a conforming 'honeycomb' stamen, and further enhanced with eight green leaves and a bud; alternate blue and white blossom circlet border. Has stand.
Diameter 3 inches
From C. W. Lyon, Inc., New York

312. St. Louis Filigree Twist Paperweight
Centred with an amber and white roundel with star centre, from which radiate spirally twisted green and white 'streamers' alternating with opaque white latticinio bands. Has stand. *Diameter 2¾ inches*
From C. W. Lyon, Inc., New York

313. Clichy Millefiori Paperweight
With numerous multicolored blossoms in various shapes imbedded in a green 'grass' ground, sprinkled with tiny stellate blossoms. Has stand.
Diameter 2¾ inches
From Arthur Ackermann & Son, Inc., New York

314. Baccarat Millefiori Paperweight
With blue rosettes alternating with three in salmon pink around a central larger rosette combining both colors; in a bed of light blue 'honeycomb' canes. Has stand. *Diameter 2¾ inches*
From C. W. Lyon, Inc., New York

[See illustration facing page 68]

315. St. Louis Millefiori Paperweight *Dated* 1848
A crowned arrangement of concentric rows of multicolored blossoms, the outer border of pale green except for a single black cane which is inscribed with the initials *SL,* and dated 1848; on short molded foot with white latticinio. Has stand. *Diameter 3 inches*
From Arthur Ackermann & Son, Inc., New York

[See illustration]

316. Clichy Lacy Filigree Paperweight
Containing various colorful detached rosettes around a Clichy rosebud, all within a spoke-like arrangement of varicolored members; resting upon a white 'muslin' ground. Has stand. *Diameter 3 inches*

[See illustration]

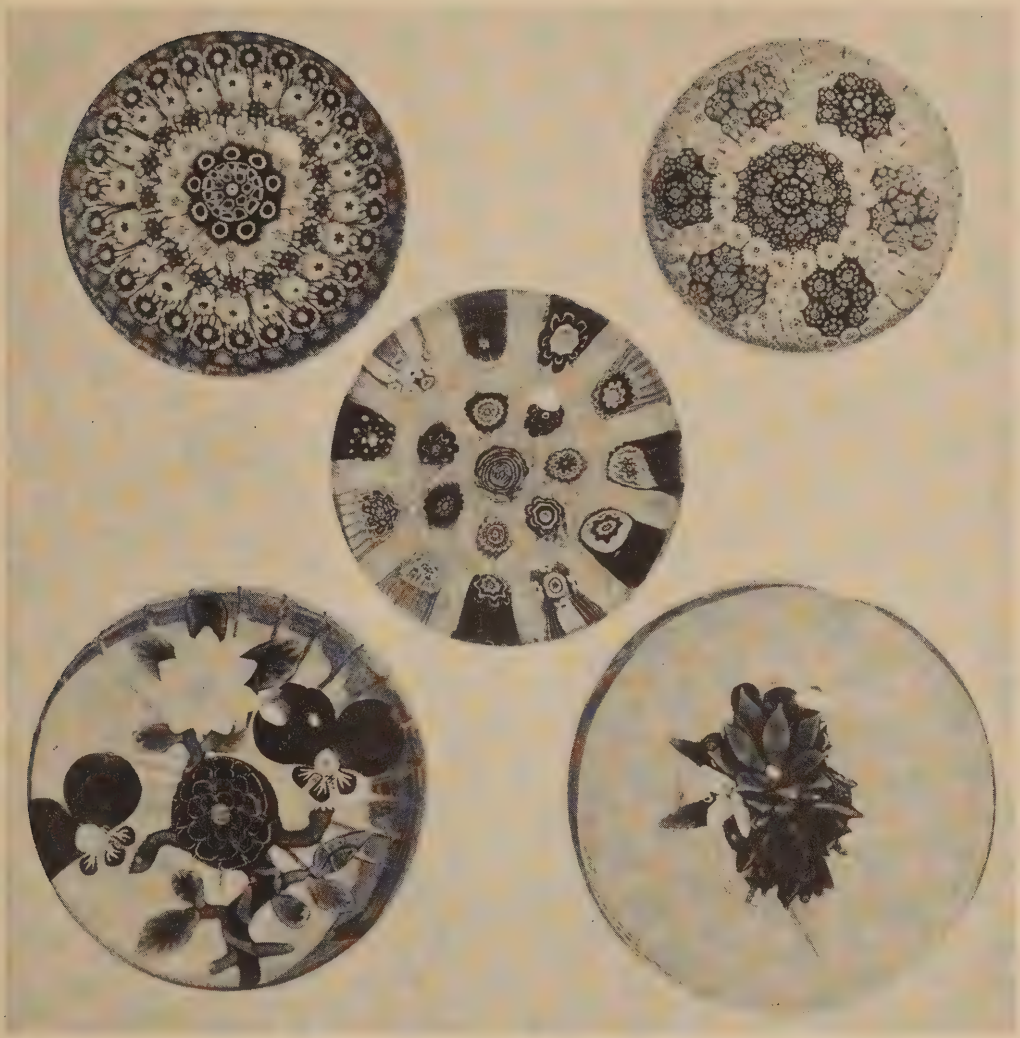
317. Baccarat Floral Paperweight
Centred with a deep red chrysanthemum and flanked by two pansies and a white clematis, joined by curling green stems with leafage and a pink bud. Rare type. Has stand. *Diameter 3½ inches*
From Arthur Ackermann & Son, Inc., New York

[See illustration]

318. St. Louis Fruit and Flower Paperweight
Beautifully fashioned arrangement of three red, blue and white open blossoms, yellow and red fruits, green leaves, enhanced with silvery dewdrops; upon a swirled white latticinio basket. Has stand. *Diameter 3¾ inches*
From C. W. Lyon, Inc., New York

[See illustration]

319. St. Louis Flower Paperweight
Beautifully arranged cluster of crimson, deep blue, russet red and white blossoms emerging from a calyx of green leafage and further enhanced with a blue and white filigree circlet at the base. Has stand. *Diameter 3 inches*



ABOVE: NUMBERS 315 AND 314
CENTRE: NUMBER 316
BELOW: NUMBERS 317 AND 318

320. St. Louis Flower Paperweight
Type of the preceding. Has stand. *Diameter 3 inches*

321. Baccarat Butterfly Paperweight
With a hovering butterfly, the purple body with black head and two turquoise eyes, and two pairs of varicolored wings; over a white lace-like ground bordered with a circlet of green and white canes. Has stand. *Diameter 2½ inches*
From C. W. Lyon, Inc., New York

322. Baccarat Turquoise Blue and White Double Overlay Paperweight
Centred with a delicately formed bouquet of varicolored blossoms; punty-cut with five clear glass roundels and a central reserve; star cut base. Has stand.
Diameter 3¼ inches

323. South Jersey Bird Paperweight
Depicting two doves with iridescent silvery blue and green plumage perched upon a green mound which centres a multicolored 'candy' base. Has stand.
Diameter 3¼ inches
From C. W. Lyon, Inc., New York

324. St. Louis Millefiori Paperweight
With a mushroom-like bouquet of concentric rows of colorful blossoms; bordered with a blue and white filigree ring. Has stand. *Diameter 3 inches*
From C. W. Lyon, Inc., New York

325. St. Louis Millefiori Paperweight
Type of the preceding, but smaller. Has stand. *Diameter 2¾ inches*

326. Clichy Millefiori Paperweight
Footed hour-glass shape, enclosing seven closely gathered concentric rows of colorful canes and centring a tiny Clichy rose; around the outer row and continuing down the sides is a wide border of alternating purple and white stripes. Tiny base chip. *Diameter 3 inches*
From C. W. Lyon, Inc., New York

327. MILLVILLE ROSE PAPERWEIGHT
Somewhat similar to a magnolia blossom and having a precise arrangement of overlapping petals shading from a deep crimson rose to a pale whitish-pink, and further enhanced with dewdrops. Has stand. *Diameter 3½ inches*
From C. W. Lyon, Inc., New York

328. BACCARAT FLOWER PAPERWEIGHT
Centred with a large fuchsia blossom and two buds on an amethyst twig with four green leaves; on an opaque white latticinio background. Minor base chip. Has stand. *Diameter 3⅛ inches*
From C. W. Lyon, Inc., New York

329. MILLVILLE WATER LILY PAPERWEIGHT
Centred with a dainty lily with seventeen red stamens, the central one tipped in yellow to simulate pollen, within a calyx of alternating emerald green and white petals. Has stand. *Diameter 3½ inches*
From C. W. Lyon, Inc., New York

330. ST. LOUIS MILLEFIORI PAPERWEIGHT *Dated* 1848
A crowned arrangement in concentric rows of colorful blossoms forming a mushroom-like bouquet, the outer row composed of white canes except for a black member which is inscribed with initials *SL*, and dated 1848; bordered with a blue and white filigree ring. Has stand. *Diameter 3 inches*
From C. W. Lyon, Inc., New York

331. ST. LOUIS MILLEFIORI PAPERWEIGHT
Type of the preceding, but slightly smaller. Has stand. *Diameter 2⅞ inches*
From C. W. Lyon, Inc., New York

332. BACCARAT BUTTERFLY PAPERWEIGHT
Fashioned with a hovering amethyst butterfly with two antennae and two pairs multicolored wings, over a lavender open-petaled blossom with seven green leaves. Has stand. *Diameter 2¼ inches*
From C. W. Lyon, Inc., New York

333. St. Louis Millefiori Paperweight *Dated* 1848
Containing a central deep blue and white rosette and six concentric varicolored rows of canes, the outer one of which is in chartreuse with blue centre. Inscribed with initials *SL*, and dated 1848. Has stand. *Diameter 2¾ inches*
From C. W. Lyon, Inc., New York

[See illustration]

334. St. Louis Millefiori Paperweight *Dated* 1848
Unusual design of amber yellow canes topped with white 'cogwheels' having lapis blue stellate centres and serving as a background for five symmetrically disposed rosettes with figures, bird and animals. Inscribed with initials *SL*, and dated 1848. Has stand. *Diameter 2½ inches*
From Arthur Ackermann & Son, Inc., New York

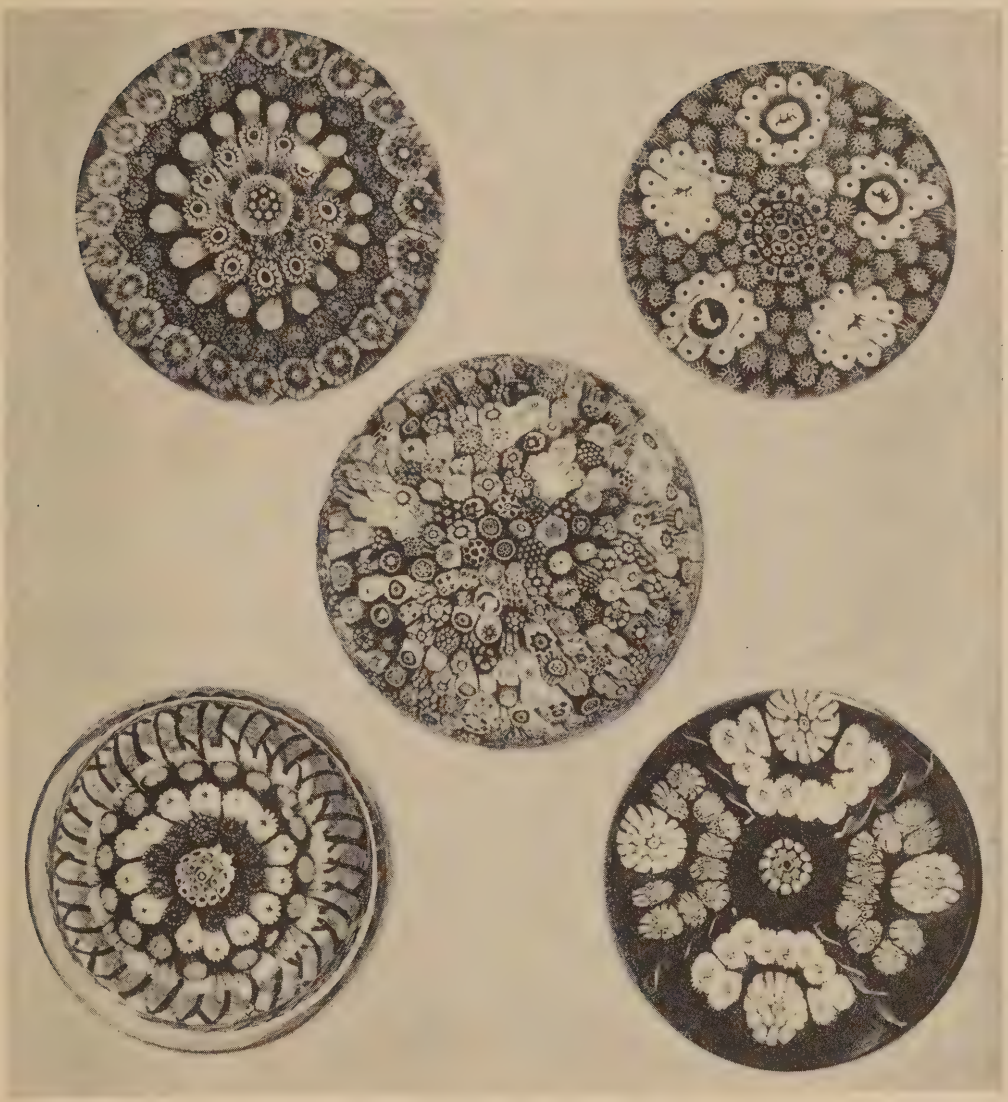
[See illustration]

335. Baccarat Millefiori Paperweight *Dated* 1847
Containing an arrangement of multicolored canes, closely gathered, some having blossoms, birds, or stellate devices. Has stand. *Diameter 3 inches*
From C. W. Lyon, Inc., New York

[See illustration]

336. St. Louis Millefiori Paperweight *Dated* 1848
With a central mushroom-like arrangement of colorful blossoms in concentric rows, the outer ones alternating with coral and white canes, the base bordered in blue and white filigree. Inscribed with initials *SL*, and dated 1848. *Diameter 2¾ inches*
From C. W. Lyon, Inc., New York

[See illustration]



ABOVE: NUMBERS 333 AND 334
CENTRE: NUMBER 335
BELOW: NUMBERS 336 AND 337

337. St. Louis Millefiori Paperweight
With four chartreuse blossoms enclosed within demi-garlands of white and coral red smaller blossoms respectively, and separated by four royal blue and amber spirally twisted members, with a central floral rosette; all against a rich fluctuating blue background. Has stand. *Diameter 2⅞ inches*
From C. W. Lyon, Inc., New York

[See illustration on the preceding page]

338. Baccarat Lacy Filigree Paperweight *Dated* 1848
With colorful scattered floral, figural and animal canes against a lacy ground of entwined ribbands. Inscribed with initial *B,* and dated 1848. Has stand.
Diameter 3 inches
From C. W. Lyon, Inc., New York

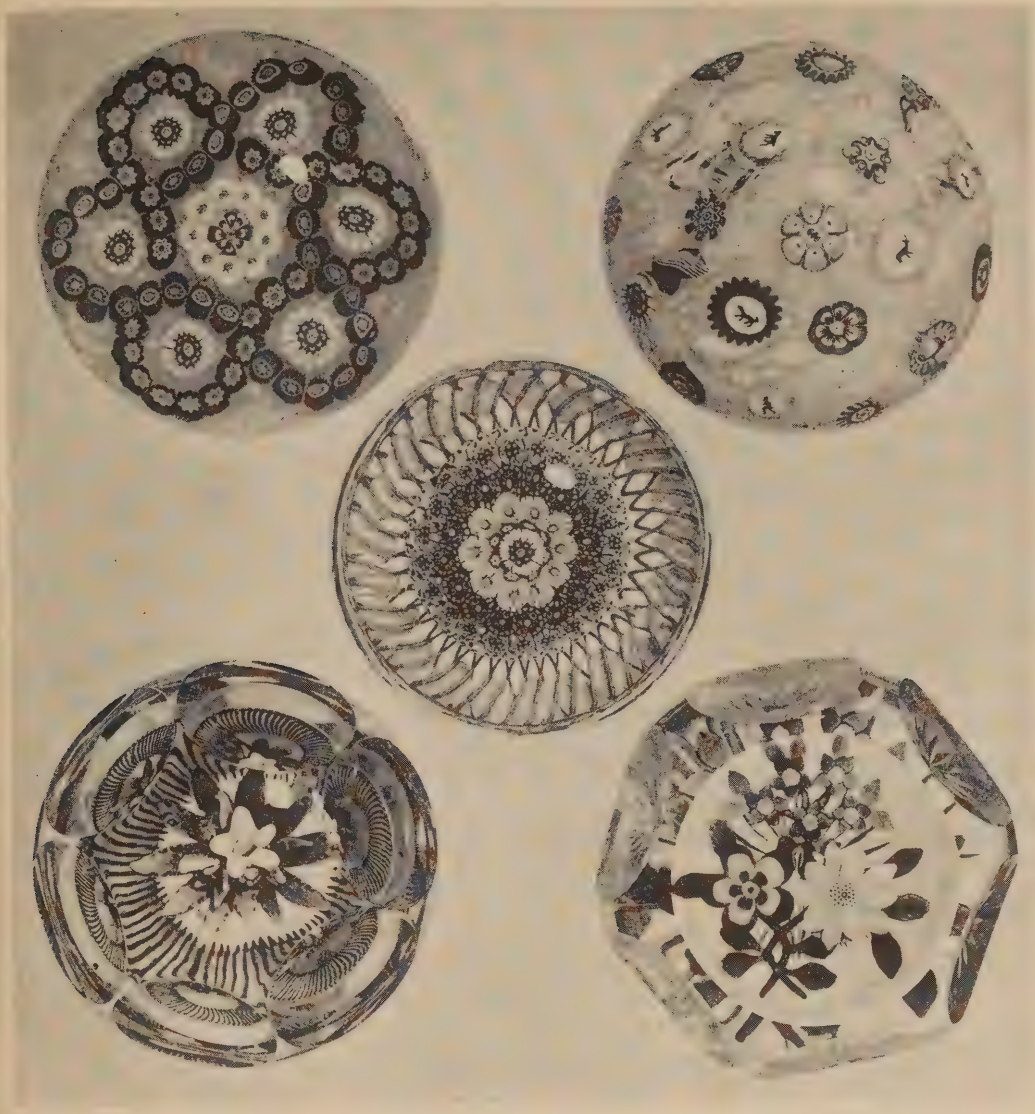
[See illustration]

339. St. Louis Millefiori Paperweight *Dated* 1848
Enclosing a mushroom-shaped bouquet of colorful massed concentric floral garlands around the base of which is a filigree border of copper red and opaque white spiral ribbon. Inscribed with initials *S.L.,* and dated 1848. Has stand.
Diameter 3 inches
From C. W. Lyon, Inc., New York

[See illustration]

340. St. Louis Floral Paperweight
With a central cluster of colorful blossoms nestled within a calyx of green leaves and further enhanced with a blue and white filigree border at base; the crown punty-cut with six roundels. Has stand. *Diameter 3 inches*
From C. W. Lyon, Inc., New York

[See illustration]



ABOVE: NUMBERS 342 AND 338
CENTRE: NUMBER 339
BELOW: NUMBERS 340 AND 343

341. St. Louis Floral Paperweight
Type of the preceding, but with wafer top and median bands of punty-cut roundels. Has stand. *Diameter 3⅛ inches*
300 From C. W. Lyon, Inc., New York

342. Baccarat Lacy Filigree Paperweight
With a red, white and green central rosette surrounded by six evenly dispersed similar blossoms all within an entwined emerald green and ruby red garland having geometric and stellate devices; against a background of white filigree
300 bands. Has stand. *Diameter 3⅛ inches*
[See illustration]

343. Baccarat Floral Paperweight
Containing an arrangement of white, blue and crimson blossoms with entwined green stems and light and dark green leaves, with wafer top and median band
400 of six punty cut roundels. Minor chips. Has stand. *Diameter 3¼ inches*

Note: A similar example is illustrated in Evangeline H. Bergstrom, *Old Glass Paperweights,* 1948, pl. XII.

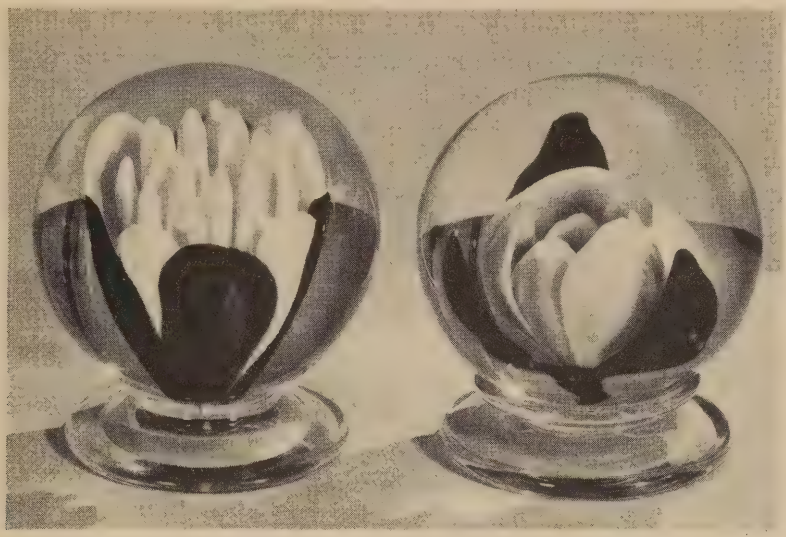
From C. W. Lyon, Inc., New York

[See illustration]

344. St. Louis Floral Faceted Paperweight
300 Centring a tiny nosegay of colorful blossoms and a bud resting upon a cushion of green leaves, punty-cut with three rows of thumbspots; hatched base. Has stand. *Diameter 3⅛ inches*

345. Millville White Water Lily Paperweight
200 Footed globular weight with an encased opaque white lily having a precise arrangement of petals. Small chips on base. *Height 3¾ inches*
From C. W. Lyon, Inc., New York

Illustration of numbers 342 and 343 appears on the preceding page



425 [NUMBER 347] [NUMBER 346]

346. MILLVILLE ROSE PAPERWEIGHT
Centred with a delicately shaded pink rose within three dark green leaves radiating from a short twisted stem; footed circular base. *Height 3¾ inches*
From C. W. Lyon, Inc., New York

[See illustration]

275
347. MILLVILLE WATER LILY PAPERWEIGHT
Footed globular weight centred with a lily having canary yellow stamens surrounded by alternate green and white petals. *Height 3¾ inches*
From C. W. Lyon, Inc., New York

[See illustration]

275.
348. ST. LOUIS FLORAL PAPERWEIGHT
With a cluster of deep blue, yellow, salmon pink, and rose blossoms amid green leafage resting upon an encased white overlay plateau; faceted top, and punty-cut with a band of twelve conjoined thumbspots. Has stand.
Diameter 3¼ inches
From C. W. Lyon, Inc., New York

[NUMBER 369] [NUMBER 349]

349. BACCARAT TURQUOISE BLUE AND WHITE DOUBLE OVERLAY PAPERWEIGHT

Punty-cut with seven clear glass medallions revealing a dainty arrangement of interlaced blossom garlands, each enclosing a cane with tiny animals or birds. Has stand. *Diameter 3 inches*

From C. W. Lyon, Inc., New York

[See illustration]

350. BACCARAT ROYAL BLUE AND WHITE DOUBLE OVERLAY PAPERWEIGHT

Punty-cut with seven roundels, revealing an interior of six colorful blossoms around a central rosette, predominantly in shades of red and white. Has stand. *Diameter 3 inches*

From C. W. Lyon, Inc., New York

351. MILLVILLE ROSE PAPERWEIGHT
Unique bloom with central bubble-like stamen arising from three spreading dark green leaves enhanced with dewdrops; reground footed square base, chipped. *Height 3¾ inches*
From C. W. Lyon, Inc., New York

352. BACCARAT TURQUOISE BLUE AND WHITE DOUBLE OVERLAY PAPERWEIGHT
Containing six varicolored rosettes evenly dispersed around a similar central rosette; punty-cut with seven clear glass roundels above, and a lower row of twelve. Has stand. *Diameter 3 inches*
From C. W. Lyon, Inc., New York

353. MILLVILLE ROSE PAPERWEIGHT
Precisely arranged blossom of pale pink, resting upon three dark green leaves; footed circular base. *Height 3¾ inches*
From C. W. Lyon, Inc., New York

354. BACCARAT MILLEFIORI PAPERWEIGHT
Enclosing a mushroom-shaped bouquet of colorful massed concentric floral and stellate devices, the outer rim of which is composed of opaque white canes; star-cut base further embellished with a blue and white filigree circlet; punty-cut with six roundels. Has stand. *Diameter 2¾ inches*
From C. W. Lyon, Inc., New York

355. CLICHY MILLEFIORI PAPERWEIGHT
Type of the preceding; has stand. *Diameter 2¾ inches*

356. BACCARAT TURQUOISE BLUE AND WHITE DOUBLE OVERLAY PAPERWEIGHT
Concentrically arranged with six colorful canes, each depicting an animal or bird, around a central 'set-up' with a tiny butterfly; interlaced with garlands of blue, red and white blossoms; punty-cut with seven clear roundels. Has stand. *Diameter 3⅛ inches*
From C. W. Lyon, Inc., New York

357. Baccarat Turquoise Blue and White Double Overlay Paperweight
675 Type of the preceding; but lighter in shade. Has stand.
From C. W. Lyon, Inc., New York

358. Millville Rose Paperweight
225 Centred with a skilfully and precisely blown rose of variegated pink shadings with three pale green leaves; the top with large punty-cut roundel serving as a wafer tray. Has stand. *Diameter 3⅜ inches*
From C. W. Lyon, Inc., New York

[See illustration]

359. Pair Millville Ship Paperweights
750 Footed globular weights, each with three median punty-cut roundels, and enclosing an opaque white silhouette of a three-masted packet ship on a pale blue wavy sea, flying a rose pink and a blue house flag respectively.
Height 3⅝ inches
From C. W. Lyon, Inc., New York

[See illustration of two]

360. Millville Rose Paperweight
500 Delicate, almost fragile, yellow rose growing from a short spiral stem with three deep green leaves radiating outward and upward from under the base of the flower; footed circular base. *Height 3⅞ inches*
From C. W. Lyon, Inc., New York

[See illustration]

550 361. Millville Rose Paperweight
Centred with a delicately shaded pink rose within three dark green leaves radiating from a short twisted stem; footed circular base. *Height 4 inches*
From C. W. Lyon, Inc., New York

[See illustration]

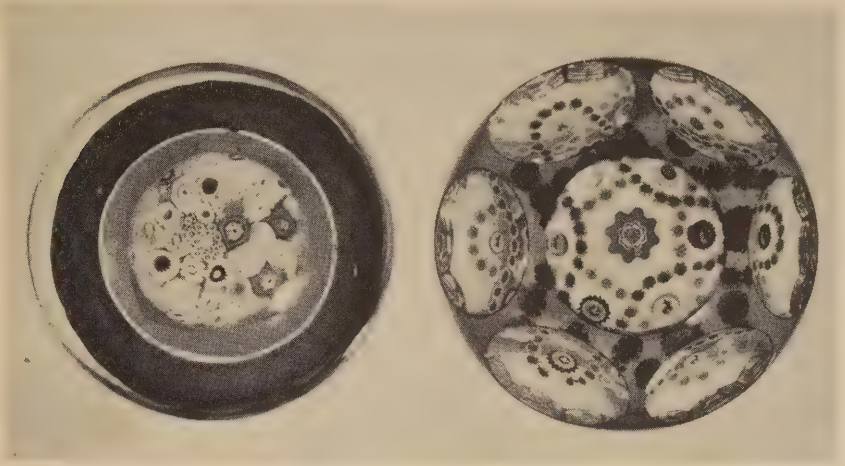
ABOVE: NUMBER 359
CENTRE: NUMBER 358
BELOW: NUMBERS 361 AND 360

362. Clichy Turquoise Blue and White
Double Overlay Paperweight
Fashioned as a mushroom-shaped nosegay of colorful blossoms centring the Clichy rose, the outer border composed of alternating ruby and opaque white canes; cut with flat top, over five roundels. Has stand. *Diameter 3⅛ inches*

363. St. Louis Floral Paperweight
Containing a small upright bouquet of salmon red, lapis blue and white blossoms within a cluster of variegated leaves, and centring a white filigree twist ground; cut with five graduated bands of facets. Tiny chips. Has stand.
Diameter 2⅞ inches
From C. W. Lyon, Inc., New York

364. Millville Rose Paperweight
Globular weight resting upon a knopped flaring base; centred with a large open pink rose, the petals of which are sprinkled with dew, and having three chartreuse green curling leaves. *Height 4¼ inches*
From C. W. Lyon, Inc., New York

365. Clichy Turquoise Blue and White
Double Overlay Paperweight
With mushroom-like bouquet of concentric rows of colorful blossoms and stellate devices including a circlet of Clichy roses alternating with white star flowers, the outer rim composed of opaque white canes resting upon a hatched base; flat top, and five punty-cut roundels. Has stand. *Diameter 2¾ inches*
From C. W. Lyon, Inc., New York



[NUMBER 366] [NUMBER 367]

700-

366. ST. LOUIS ENCASED LAPIS BLUE AND WHITE PAPERWEIGHT
Centring a nosegay of pastel-shaded blossoms and shell-like devices within a lapis blue and white overlay; all enclosed within an outer crown of clear crystal. Has stand. *Diameter 2⅞ inches*

[See illustration]

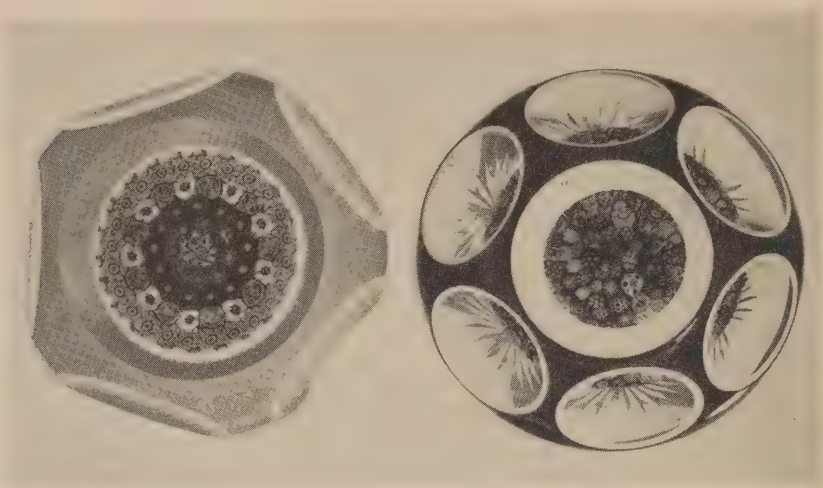
825

367. BACCARAT RUBY OVERLAY PAPERWEIGHT
Concentrically arranged with six serrated colorful canes, outlined in silhouette with deer, squirrel, horse, rooster, butterfly and bird respectively, around a central red blossom; and interlaced with garlands of blue and white and pink and white canes; punty-cut to the clear glass with six roundels and faceted crown. Has stand. *Diameter 3 inches*

Note: A similar example is illustrated in Evangeline H. Bergstrom, *Old Glass Paperweights*, 1948, pl. IV.

From C. W. Lyon, Inc., New York

[See illustration]



[NUMBER 368] [NUMBER 370]

368. CLICHY PINK OVERLAY PAPERWEIGHT
Centring a precise mushroom-shaped bouquet of closely gathered blossoms in rich blues and greens, including a row of Clichy rose blossoms, the outer border composed of alternate green and white canes; the top with clear roundel, the sides with five punty-cut reserves; hatched base. Has stand. *Diameter 3 inches*
From C. W. Lyon, Inc., New York

[See illustration]

369. BACCARAT ROSE OVERLAY PAPERWEIGHT
Type of the preceding but smaller and having a darker rose overlay.
Diameter 2¾ inches
From C. W. Lyon, Inc., New York

[See illustration on page 78]

370. BACCARAT SAPPHIRE BLUE AND WHITE DOUBLE OVERLAY PAPERWEIGHT
Centred with an exquisitely formed bouquet of multicolored blossoms; punty-cut with seven clear glass roundels above and a lower row of twelve oval-shape below. Minor base abrasions. Has stand. *Diameter 3 inches*
From C. W. Lyon, Inc., New York

[See illustration]

[NUMBER 371] [NUMBER 372]

1600-

371. St. Louis Encased Leaf Green and White Paperweight
Centred with a tiny nosegay of blossoms emerging from rush-like green leaves, within an hexagonal punty-cut overlay with seven clear roundels; all enclosed within an outer crown of clear crystal. Has stand. *Diameter 3 inches*

Note: Extremely unusual and considered to be of the utmost rarity.

From C. W. Lyon, Inc., New York

[See illustration]

1250-

372. St. Louis Encased White Overlay Paperweight
Centred with a tiny nosegay of colorful blossoms emerging from a border of emerald green rushes, and enclosed within a punty-cut white encased overlay having three clear medallions; also two oval cartouches reserved with ducks in flight, and a scurrying rabbit, respectively. Has stand. *Diameter 3 inches*

From C. W. Lyon, Inc., New York

[See illustration]

373. MILLVILLE ROSE PAPERWEIGHT

Centred with a delicately blown pale pink and white rose within three deep green leaves radiating outward and upward from under the base of the flower. Base ground. Has stand. *Diameter 3½ inches*

200

From C. W. Lyon, Inc., New York

374. MILLVILLE ROSE PAPERWEIGHT

Centred with a variegated russet red and pale pink rose within three green and greenish yellow leaves attached to a short spiral stem; footed circular base. *Height 3⅞ inches*

475

From C. W. Lyon, Inc., New York

375. MILLVILLE ROSE PAPERWEIGHT

Type of the preceding, but somewhat varying in shade and having blue-green leaves. *Height 3¼ inches*

450

From C. W. Lyon, Inc., New York

376. MILLVILLE WATER LILY PAPERWEIGHT

Footed globular weight centred with a crimson lily having seventeen stamens, the central one tipped in yellow to simulate pollen, with alternate white and green petals. *Height 3¾ inches*

600

From C. W. Lyon, Inc., New York

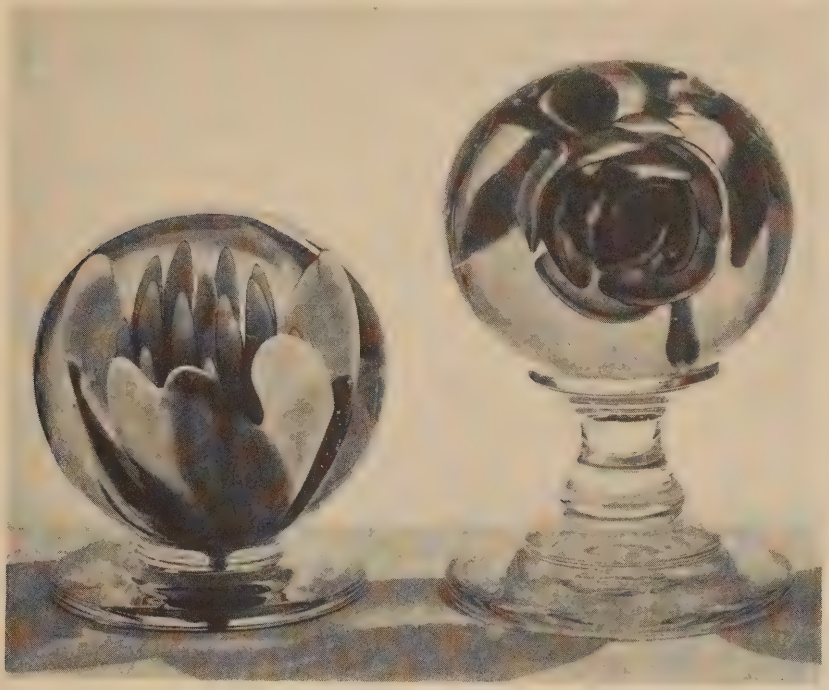
[See illustration]

377. BACCARAT MILLEFIORI PAPERWEIGHT *Dated* 1848

With a closely gathered arrangement of colorful canes, some of stellate and blossom-like section, others with silhouettes of birds, figures and animals. Inscribed with initial *B*, and dated 1848. Has stand. *Diameter 2⅞ inches*

310

From C. W. Lyon, Inc., New York



2200- [NUMBER 376] [NUMBER 378]

378. MILLVILLE ROSE PAPERWEIGHT ON PEDESTAL BASE
ATTRIBUTED TO RALPH BARBER
Stemmed rose of delicate deep and light pink shades, fronting two leafy sprigs in a variegated dark to whitish green; encased within a clear globe on a knopped pedestal with conforming stepped base. *Height 5⅜ inches*

Note: Compare with Evangeline H. Bergstrom, *Old Glass Paperweights,* 1948, pl. XVIII, and see p. 106.

From C. W. Lyon, Inc., New York

375- [See illustration]

379. MILLVILLE ROSE PAPERWEIGHT
With deep red full blown blossom covered with dewdrops and having three dark green leaves on a short twisted stem; footed circular base.
Height 3¾ inches

From C. W. Lyon, Inc., New York

380. English Latticinio Vase with Lacy Filigree Base
Knopped trumpet-form vase with spiraled opaque white filigree, the scalloped and crimped rim with red glass thread; on a crowned base enclosing numerous multicolored blossoms and stellate devices in a lacy white filigree ground.
Height 5½ inches

From C. W. Lyon, Inc., New York

381. St. Lous Lacy Filigree Paperweight
With five blue and green clustered canes surrounding a central blossom of rose pink and white, all within an amber and green circlet border; on a white lacy filigree background. Has stand. *Diameter 2 inches*

From C. W. Lyon, Inc., New York

382. St. Louis Lacy Filigree Paperweight
Type of the preceding, but smaller. Has stand. *Diameter 1⅝ inches*

From C. W. Lyon, Inc., New York

383. Baccarat Millefiori Paperweight
With multicolored canes, two having animal silhouettes. Small imperfections. Has stand. *Diameter 1⅝ inches*

384. Baccarat Millefiori Paperweight
Type of the preceding, but with openly dispersed canes. Has stand.
Diameter 1¾ inches

385. Clichy Millefiori Paperweight
With white stellate centre within a green grassy-like wreath, and having a border of alternate rose pink and deep purple blossoms. Has stand.
Diameter 1¾ inches

386. Baccarat Flower Paperweight
Enclosing a crimson blossom with tiny dewdrops; punty-cut with six roundels. Some tiny chips. Has stand. *Diameter 1⅝ inches*

[END OF SECOND SESSION]

53758

THIRD SESSION

Friday, December 1, 1950 at 1:45 p. m.

CATALOGUE NUMBERS 387 TO 537 INCLUSIVE

EARLY AMERICAN SILHOUETTES

387. MINIATURE PORTRAIT OF A YOUNG GIRL *American, circa* 1820
Half-length figure to right, with flounced collar, on ivory. Framed.
Height 1¼ *inches*

388. BUST PORTRAITS: TWO SILHOUETTES *American, circa* 1810-25
Female heads to left, one embossed *Peale's Museum* and inscribed *L. Jones,* 1817, the other embossed *Museum.* Framed. [Lot.] *Height* 2¾ *inches*

389. BUST PORTRAITS: TWO SILHOUETTES
M. Honeywell, American: fl. 1820
Heads and shoulders of two ladies, one captioned *Sarah Davis* on reverse. Signed. Framed. *Height* 2 *inches*

390. PORTRAIT OF A GENTLEMAN
William James Hubard, American: 1807-1862
Head-and-shoulders portrait to left, wearing a high collar; inscribed *cut with scissors by Master Hubard.* Framed. *Height* 2½ *inches*
From Kennedy & Co., New York

391. MASTER LAWRENCE GIBBS *Auguste Edouart, American:* 1769-1861
Crouching figure to left, gazing at a frog; in a landscape vignette sketched in sepia wash. Signed, and dated *Boston,* 1840. Framed. 8 *x* 5½ *inches*

[NUMBER 393] [NUMBER 392]

392. GEORGE WASHINGTON *Jean François Vallee, American: fl.* 1785-1828
Head in left profile, the short queue tied with a bow. Signed, and dated 1795. Framed. *Height 2⅜ inches*

Collection of Charles Henry Hart, Esq.

Collection of Erskine Hewitt, New York

Exhibited at the Historical Society of Pennsylvania, Philadelphia, Pa.

Exhibition of Centenary of Inauguration of Washington, Metropolitan Opera House, New York, 1899

See Theodore Bolton, *Early American Portrait Painters in Miniature,* 1921

See Alice V. Carrick, *Shades of Our Ancestors,* 1928

[See illustration]

393. GEORGE WASHINGTON *Samuel Folwell, American:* 1765-1813
Bust portrait in right silhouette, with floriated caption *Washington.* Signed with initials S.F. Framed with glass mat. *Height 3¾ inches*
From the family of Governor Simon Snyder of Pennsylvania
From Robert Fridenberg, New York
Described and illustrated in Alice V. Carrick, *Shades of Our Ancestors,* 1928
[See illustration]

394. PORTRAIT OF A STATESMAN *Auguste Edouart, American:* 1769-1861
Portly standing figure to left, with cane, in interior sketched in sepia wash. Signed, and dated *Boston,* 1842. Framed. 11½ x 4½ *inches*

395. MARTHA AND SAMUEL FULLERTON *Auguste Edouart, American:* 1769-1861
Seated figures in conversational pose, holding spectacles; in interior sketched in sepia wash. Signed, and dated 1840. Framed. 8 x 10¼ *inches*

396. PORTRAIT OF A GENTLEMAN *Auguste Edouart, American:* 1769-1861
Standing figure to left with arms crossed, in a sepia wash encampment. Signed, and dated *Saratoga,* 1844. Framed. 10½ x 7 *inches*

397. JOHN WILLIAMS OF PHILADELPHIA *Auguste Edouart, American:* 1769-1861
Small boy to right, rolling a hoop, in plumbago and ink wash garden setting. Signed, and dated *Boston,* 1842. Framed. 8½ x 6¾ *inches*

398. HUNTSMAN WITH HOUND *Auguste Edouart, American:* 1769-1861
Walking figure to left with gun and hound, in sepia wash landscape. Signed, and dated 1842. Framed. 11¾ x 9 *inches*

399. COLONEL MARK STACEY *Auguste Edouart, American:* 1769-1861
Standing figure to left with arms crossed, before a harbor scene sketched in plumbago. Signed, and dated *New Orleans,* 1810. Framed. 10½ x 7 *inches*

[NUMBERS 400 AND (ABOVE) 401]

400. TWO BOYS WITH A DOG *Auguste Edouart, American:* 1769-1861
Standing figures to left with a shaggy hound, in a meadow sketched in sepia wash. Signed, and dated *Boston,* 1841. Framed. 11¾ *x* 9 *inches*

[See illustration]

401. The Hon. Edward W. Bradbury and Family
Auguste Edouart, American: 1769-1861
Group of four confronted figures, captioned; in a proscenium arch executed in sepia wash. Signed, and dated *New Orleans,* 1844. Framed. 10¼ *x* 13 *inches*

[See illustration]

402. Millard Fillmore *Auguste Edouart, American:* 1769-1861
Standing figure to right, in conversational pose with arms crossed. Reverse with original inscription *Millard Fillmore, M.C. of N. York June* 14, 1841. Framed. *Height* 8½ *inches*

From Arthur S. Vernay, Inc., New York

403. Peter Lorillard *Auguste Edouart, American:* 1769-1861
Standing figure to left, with tall hat and walking stick. Reverse with original inscription *Peter Lorillard of New Yk. Saratoga Springs 25th Augt* - 1840. Framed. *Height* 8 *inches*

From Arthur S. Vernay, Inc., New York

BATTERSEA AND BILSTED ENAMEL BIRD BOXES OF THE EIGHTEENTH CENTURY

404. Robins: Two Boxes
Fancifully painted with sky blue, black and pale green plumage; the bases sketched with colorful sprigs, one repaired. [Lot.] *Heights* 1¾ *and* 2 *inches*

405. Yellow and Green Quail
Compact figure with lapis blue head and wings, the hinged under flap gayly painted with a bouquet; repaired. *Height* 2½ *inches*

From Guitel Montague, New York

406. Songbirds: Two Boxes
One particolored with rose crown, and one in white and cream, with blue crown and wings; the covers with flowers and carmine doves, repaired. [Lot.] *Height* 1⅞ *inches*

From Guitel Montague, New York

407. Black and Green Plover
Alert bird wtih speckled yellow underparts; the hinged base richly painted with birds and a fountain, in cartouches. *Length 3 inches*

408. Harlequin Finch
Yellow-breasted bird with chocolate brown back, particolored wings; the hinged cover gaily painted with flowers and scrolls. *Height 2¼ inches*

409. Harlequin Finch
Type of the preceding, but smaller. Minor chip. *Length 1¾ inches*

410. Rose-Breasted Thrush
Seated bird with barred gray back, particolored wings; the hinged underside painted with romantic couple in landscape. Repaired. *Height 2½ inches*

411. Yellow Finch
Seated canary yellow bird with pale gray wings; hinged under flap colorfully painted with a nosegay; skilfully repaired. *Height 2½ inches*
From Guitel Montague, New York

412. Yellow-Headed Dove
Seated bird with head turned, in pastel-colored plumage; the underside colorfully sketched with a pheasant vignette. Repaired. *Height 2½ inches*
From Guitel Montague, New York

413. Harlequin Finch
Chocolate brown and white seated bird with red crown, the hinged base penciled with a romantic pastoral vignette *en grisaille;* skilfully repaired.
Length 3¼ inches

414. Harlequin Finch
Type of the preceding, but smaller. *Height 2 inches*

415. BLUEBIRD
Alert figure in blue and rose plumage; the green hinged cover decorated with 'jeweled' rosettes and a star medallion; small repair. *Length 3 inches*
From Guitel Montague, New York

[See illustration]

416. PARROT NIBBLING GRAPES
Robin's-egg blue parrot perched on a cluster of grapes and other fruit, the hinged base painted with an exotic bird in the Chinese manner. Minor repair.
Height 2 inches
From Guitel Montague, New York

[See illustration]

417. SWAN PREENING ITSELF
Crouching white swan, the head turned back and preening the tail feathers; hinged cover finely painted with a white swan swimming on a reeded pond.
Length 2⅜ inches
From Guitel Montague, New York

[See illustration]

418. CROUCHING RABBIT
Speckled brown rabbit crouching amid grass; the hinged base painted with a colorful nosegay on a white ground; repaired. *Length 3 inches*

[See illustration]

419. CROUCHING RABBIT
Type of the preceding, but smaller; minor repair. *Length 2½ inches*
From Guitel Montague, New York

[See illustration]

Illustration of numbers 415 to 419 inclusive appears on page 97

420. Spaniel on Cushion
Dappled brown and white spaniel lying on a pale green cushion; the hinged base painted with a seated maiden in yellow coat with a dog in her lap. Minor chip. *Length 2¼ inches*

[See illustration]

421. Parrot Nibbling Fruit
Green parrot with particolored wings, eating fruit atop a rose pink orb, repaired; hinged base painted with a nosegay. *Diameter 1¾ inches*
From Guitel Montague, New York

[See illustration]

422. Speckled Yellow Frog
Aubergine-spotted frog resting on an apple green orb, the under flap painted with a nosegay. Minor chips. *Diameter 1¾ inches*
From Guitel Montague, New York

[See illustration]

423. Spaniel on Lavender Cushion
Dappled black and white spaniel curled atop a lavender cushion; the hinged base embellished with a nosegay; small repair. *Diameter 1¾ inches*
From Guitel Montague, New York

[See illustration]

424. Green-Winged Dove
Crouching dove with roseate head turned back, his bill resting between his wings; hinged underpart painted with a perched bird, repaired. *Length 3½ inches*
From Guitel Montague, New York

[See illustration]

425. Finch Preening Itself
Gray and yellow finch preening its upraised right wing; the hinged base painted with a rose and yellow cartouche enclosing swans and aquatic plants. Repaired. *Length 3 inches*

From Guitel Montague, New York

[See illustration]

TOP: NUMBERS 416-417-418-420
CENTRE: NUMBERS 421-422-419-423
BELOW: NUMBERS 424-425-427-415

70

426. LAVENDER-THROATED FINCH
Seated figure with lavender throat and breast, speckled russet brown wings; the hinged underside sketched with a perched bird, imperfect. *Height 2½ inches*

130

427. LAVENDER-THROATED FINCH
Type of the preceding, the hinged underside painted with bird cartouches; skilfully repaired. *Height 2½ inches*
From Guitel Montague, New York

[See illustration]

428. Red-Crowned Warbler
Seated warbler with brown back, particolored head and wings; the hinged base sketched with three sportive amors releasing a bird from its cage. Skilfully repaired. *Length 3 inches*

429. Red-Crowned Warbler
Type of the preceding. *Length 3 inches*
From Guitel Montague, New York

430. Goldfinch
Seated golden yellow bird with striped gray and white wings, the hinged underside sketched with a bird vignette; minor imperfections. *Height 2½ inches*
From Guitel Montague, New York

431. Sleeping Brown Dove
Resting upon grass, a speckled brown dove with its head turned back and nestled between its wings; hinged base colorfully painted with birds and a fountain in cartouches. Minor repair. *Length 3 inches*
From Guitel Montague, New York

432. Harlequin Finch
Maroon and white bird with rose head and yellow shoulders; the hinged underside sketched with roses and other blossoms, repaired. *Height 2 inches*

433. Harlequin Finch
Type of the preceding, somewhat varying. *Height 2 inches*
From Guitel Montague, New York

434. Yellow Warbler
Pert yellow songbird seated upon a blue base, the hinged cover painted with a nosegay in colors and relief. *Height 2½ inches*

435. Robin
Bird with red breast, gray back, black head and wings; the hinged apple green base studded with enamel rosettes and a star. Skilfully repaired.
Height 3 inches

436. Finch Preening Itself
Crouching rose and yellow finch with red head turned back and preening its wing; hinged base finely painted with a perched bird. Minor repairs.
Length 2¾ inches

437. Pair Candlesticks
With spiral twisted shaft on a domed swirl molded base, fitted with blossom-form *bobêche;* painted with puce scrolls and colorful blossoms.
Height 9¾ inches
From C. W. Lyon, Inc., New York

438. Yellow Warblers: Two Boxes
Tiny yellow birds with sepia wings; one with yellow cover, the other penciled with an aubergine landscape, imperfect. [Lot.] *Height 1¾ inches*

439. Harlequin Finches: Two Boxes
Gaily tinted with aubergine, yellow and brown, the hinged bases sketched with colorful sprigs. One repaired. [Lot.] *Height 1¾ inches*

440. Yellow Finch
Plump bird with gray-green wings and tail; floral cover with green and white *semé* ground, repaired. *Height 2 inches*
From Guitel Montague, New York

441. Finches: Two Boxes
Brightly colored birds, one with red breast; the covers with floral and vermiculate designs, one repaired. [Lot.] *Height 1½ inches*

442. Warblers: Two Boxes
Yellow warbler with floral cover; and a harlequin warbler with repaired cover inscribed *Accept this Trifle.* *Height 1½ inches*

443. Warblers: Two Boxes
Fancifully marked in yellow, black and rose; the hinged covers painted with a sprig and perched bird, one repaired. [Lot.] *Height 1¾ inches*

444. Four Souvenir Patch Boxes
Rose and royal blue boxes, the covers variously decorated with inscriptions including *Think on your Lover.* [Lot.] *Lengths 1 to 2¼ inches*

445. Four Souvenir Patch Boxes
Varying oval boxes; one sketched in grisaille with boy and kite, the remainder with amorous inscriptions. [Lot.] *Lengths 1½ to 1¾ inches*

446. Four Souvenir Patch Boxes
Two inscribed *A Friend's Gift,* and *I'll be True and Live with You;* one with grisaille landscape; and a burlwood box with Franklin medallion. [Lot.]
Lengths ¾ to 2½ inches

AMERICAN FURNITURE AND DECORATIONS

447. Five Rockingham Porcelain Miniature Statuettes of Animals
Circa 1820-50
Including figures of dogs, sheep and cats. [Lot.]

448. *Pair Bristol Cut Glass Scent Bottles with Gold-Mounted Enamel Bird Stoppers *English, XVIII Century*
Cut with geometric facets; bird stoppers quaintly enameled in yellow and puce. In fitted case.
From Guitel Montague, New York

449. *Gold Pen Inset with Jewels
Plain staff pen inset with alternate rows of rubies, sapphires and diamonds. With velvet case. *Length 5¾ inches*

450. Two Wolfsohn Dresden Porcelain Cabinet Cups and Saucers
Quatrefoil cups and saucers, painted with birds and figural reserves, respectively. Have stands. [Lot.]

451. Two Decorative Porcelain and Enamel Bibelots
Chelsea style scent flask of ovoid shape, painted with birds; and a Bilston enamel *étui* relief-molded wth a bird and blossoms, *circa* 1770. [Lot.]
Lengths 3¼ and 4½ inches

452. Wedgwood Blue and White Jasper Ware Trinket Box
Circa 1790
Circular covered box, the cover and sides relief-molded with classical vignettes after William Hackwood, depicting the Marriage of Cupid and Psyche, Sacrifice to Hymen, and others. *Diameter 2½ inches*

453. Pair Rockingham Porcelain Groups of Poodles *Circa* 1840
With figures of a reclining poodle and a puppy, on drapery-molded oval base glazed in cobalt blue. *Length 3¼ inches*

454. Copenhagen Porcelain Statuette of a Fish and a Polar Bear
Finely modeled figure of a carp with blue and gray scales, small imperfection; and of a white polar bear. [Lot.] *Lengths 5¼ and 4¼ inches*

455. Pair Rockingham Porcelain Animal Groups *Circa* 1850
White poodle beside a gnarled tree trunk, observing two white rabbits with black splashings; on leaf-molded base. *Height 4½ inches*

456. Three Staffordshire Statuettes of Poodles
Figure of a bitch with two puppies, on a cobalt blue base; and a pair of seated figures of young dogs. [Lot.] *Heights 4½ to 6¾ inches*

457. Pair Decorative Porcelain Statuettes of Warblers
Colorfully plumaged birds, one eating purple grapes. Small chips.
Lengths 4½ and 4¾ inches

458. Rockingham Porcelain Bird Group *Circa* 1840
Modeled with figures of two canaries perched upon the edge of a nest, one watching while the other feeds three nestlings. Small imperfections.
Length 5¾ inches

459. Wedgwood Blue and White Jasper Ware Plate *Circa* 1785
The cavetto relief-molded with two nude amors chasing a bird and a butterfly, within a border of acanthus leafage. *Diameter 7¾ inches*

460. George III Terrestial Pocket Globe *John Miller, Edinburgh,* 1793
Fitted in shagreen case lined with watercolor sketches of the Zodiac. Inscribed with maker's name and date. Together with a Connecticut stoneware circular inkstand, inscribed *R. T. Green.* [Lot.] *Diameter 3 inches*

[See illustration]

461. Pair Brass Whale Oil Lamps *American, dated* 1771
With globose font on turned shaft with molded circular foot. Engraved with date. Small imperfection. *Height 7½ inches*

[See illustration]

462. Pair Early Georgian Brass Octagonal Candlesticks
English or American, XVIII Century
The knopped shaft with urn candleholder on a square base wrought with gadroons. *Height 7¼ inches*
From C. W. Lyon, Inc., New York

[See illustration]

463. Bristol Rose and White Overlay Glass Sweetmeat Bowl and Stand *Circa* 1835
Melon-shaped covered dish, the clear stem serving as handle, cut with two rows of oval reserves; and a leaf-shaped stand cut with cartouches and roundels.
Length 8½ inches

[See illustration]

464. Architect's Model of a New England Church
Charles Bullfinch, American: 1763-1844
Rectangular two-story model painted to simulate red brick, and having an hexastyle white portico surmounted by two graduated and fenestrated tiers, crested with a steeple. In glass vitrine. *Height 9 inches*

Note: Charles Bullfinch was perhaps America's first great architect; he designed the State House in Boston, and later became architect of the National Capitol in Washington. A documentary history of this rare model will be given to the purchaser.

Collection of Charles Barrell, Jamaica, L. I.
From C. W. Lyon, Inc., New York

[See illustration]

TOP: NUMBERS 465 AND 460
CENTRE: NUMBERS 461-463-461
BELOW: NUMBERS 462-464-462

465. PRE-REVOLUTIONARY SCRIMSHAW POWDER HORN WITH MAP OF NEW YORK STATE *John George, Albany, N. Y., circa 1770*
Interesting example, engraved with soldiers, fortresses, cities and rivers, on ram's horn. Signed. Rare early piece. *Length 9¾ inches*

[See illustration]

466. Pair Copenhagen Blue and White Porcelain Statuettes of Rustics
170 One of a youth holding two clusters of grapes, the other a maiden with basket of blossoms. *Heights 7½ and 7¾ inches*

467. Pierced Brass Spoon Rack and Six Teaspoons *Dated 1832*
30 Upright arched panel pierced with twelve roundels, and engraved with an oblong cartouche dated 1832; the spoons with plain spatulate handles. [Lot.] *Height 9⅝ inches*

468. Ajouré Brass Corn Popper *American, XVIII Century*
110 With drum-shaped compartment, the hinged cover pierced with a stellate device; spatulate handle with 'wheel' terminal. *Length 4¾ inches*

469. Set of Four Nymphenburg Porcelain Equestrian Statuettes
300 Each depicting a nobleman in eighteenth century costume with tricorn hat, mounted upon, and leading a spirited horse; rococo plinth. *Heights 7¾ to 8½ inches*

[See illustration of one on pages 109 and 115]

470. Pair Samson 'Bow' Porcelain Statuettes of Gardeners
225 Standing figures in colorful costumes, one of a youth holding a spade and an apron full of vegetables, the other represented as a flower maiden; rococo bases. Small imperfections. *Heights 9 and 9½ inches*

471. Two Cut Glass Decanters *English, circa 1810-20*
35 Large and small ovoid decanters with ring necks, cut with flutes and *diamanté* bands. [Lot.] *Heights 7¾ and 12¼ inches*

472. Pressed Clear Glass Railroad Tray
40 Oblong tray with incurvate corners, centred with a locomotive and three cars. *Length 12 inches*

[NUMBER 473]

275

473. PAIR BRASS LEMON-TOP ANDIRONS *American, Late XVIII Century*
Octagonal stepped pedestal-form shaft with conforming lemon top, on doubly scrolled supports with pointed penny feet; the curved spur with matching urn finial. With three brass and burnished steel fire tools of matching design. [Lot.]
Height 24½ inches

From C. W. Lyon, Inc., New York

[See illustration of andirons]

120 -

474. SHERATON CURLY MAPLE BEDSIDE TABLE *American, circa 1810*
Two-drawer table with turned and tapering legs.
Height 28¾ inches; width 20¼ inches

475. Decorative Brass Bouillote Lamp
Circular pierced tray centring a three-candle fixture, with ring handle. Fitted for electricity, with shade. *Height 23½ inches*

476. Colonial Brass and Steel Hearth Garniture
Pair engraved urn-top andirons; fret-pierced footman; and a stand of three brass and steel fire tools, with brush. [Lot.] *Height 30 inches*

477. Pair Hepplewhite Inlaid Mahogany Serpentine-Front Knife Boxes *Baltimore, Md. (?), Late XVIII Century*
With slant lid centring a marquetry foliage urn, apparently re-inlaid, and front inlaid with decorative panel bandings; conforming slotted interior; ogee-bracket feet. *Height 14¼ inches*
From C. W. Lyon, Inc., New York

[See illustration facing page 212]

478. Pair Brass Andirons *American, circa 1800*
Steepled ball-top andiron with scrolled and spurred supports. Together with a set of three spiraled steel fire tools, and a brush. [Lot.] *Height 19 inches*
From C. W. Lyon, Inc., New York

479. Mahogany Tray-Top Tripod Stand
New England, Late XVIII Century
Molded and dished top, on turned baluster with ogival tripod; some refinishing.
Height 26 inches; diameter 16½ inches

480. Pair Hepplewhite Carved Mahogany Shield-Back Side Chairs
American, Late XVIII Century
Open molded and lobed shield back, enclosing a conforming splat carved and pierced with a festooned urn; upholstered seat covered in striped satin, on square tapered legs. Some careful repair.
From C. W. Lyon, Inc., New York

481. SHERATON INLAID KINGWOOD OCTAGONAL SEWING STAND *Circa* 1810
Small coffret with spade lid and compartmented frieze well, on delicate quadrangular legs with splayed toes. *Height* 28½ *inches; width* 11 *inches*

482. QUEEN ANNE MAPLE TAVERN TABLE *American, XVIII Century*
Oblong top with outset rounded and cusped corners, on fret-scrolled frame with round tapered legs finishing in club feet. Restored.
Height 27 *inches; length* 34 *inches*

483. PAIR HEPPLEWHITE CARVED MAHOGANY SHIELD-BACK CHAIRS
American, Late XVIII Century
Open molded shield back and interlaced vase splat, carved with leaf ornament; upholstered seat covered in jacquard tapestry, on square molded and tapered legs. Some restoration.
From C. W. Lyon, Inc., New York

484. SHERATON MAPLE PEMBROKE TABLE *American, Late XVIII Century*
Oblong top with two D-shaped drop leaves, and frieze drawer; finely turned and reeded legs. *Height* 29¼ *inches; length* 36¼ *inches*

485. CHIPPENDALE CHERRYWOOD CHEST OF DRAWERS
American, XVIII Century
Molded oblong top, the front containing four graduated and cockbeaded drawers with brass bail handles, flanked by inset quarter-round fluted stiles; molded base wth scrolled ogee-bracket feet. *Height* 36½ *inches; length* 43 *inches*
Collection of Howard Reifsnyder, New York, 1929
Collection of William Randolph Hearst, Parke-Bernet Galleries, Inc, 1938

486. EARLY FEDERAL PAINTED AND DECORATED SETTEE
American, Early XIX Century
The seat and triple-arched back fitted with cane panels, continuous open arms and scrolled supports; turned legs. Painted in colors and gold with floral and fret ornament, in a black ground. *Length* 6 *feet* 2 *inches*

Note: This Sheraton sofa was exhibited at the Albany Institute of History and Art, Albany, N. Y., illustrated in the *New York Sun,* Nov. 13, 1937, and described as made by Defulda, about 1810.

[NUMBER 487]

487. *Decorated Grandmother Striking Clock

Ruben Tower, Hingham, Mass., dated 1816

Molded case with original grained mahogany finish, the hood with pedimental cresting surmounted by a brass eagle and ball finial, over colonnettes flanking the arched and glazed door; the dial finely decorated in colors and gold with American shield spandrels, and a drapery festoon above the inscription. The inside of trunk door with original faded inscription and transcription label *This clock was made by Ruben Tower of Hingham for Isaac Wilder in* 1816. With a wall bracket.

Height 47½ *inches; width* 11¼ *inches*

Note: Ruben Tower made clocks at Plymouth, Mass., and at Hingham, Mass., from 1813-1820. Isaac Wilder, for whom this clock was made, was born in Hingham, Jan. 18, 1779, and died there in 1818. He was related to Joshua Wilder.

From C. W. Lyon, Inc., New York

[See illustration]

488. Sheraton Mahogany and Crimson Leather Tub Chair *Circa* 1800

Arched horseshoe back with continuous frame, and seat covered in crimson leather, the vasiform arm supports over die blocks, and collared legs.

From the Old State House, Boston, Mass.

Collection of Mrs H. G. Donnelly, Plymouth, Mass.

[See illustration]

[NUMBER 488] [NUMBER 489]

NYMPHENBURG STATUETTE: NUMBER 469

400

489. PHYFE INLAID MAHOGANY TAMBOUR SEWING AND WRITING TABLE

American, circa 1810

Oblong hinged top with inset rounded ends, opening to form a small writing and sewing table, over a mock drawer, and a conformingly shaped and reeded under portion with tambour cupboard; pillar base with molded tetrapod, brass paw feet and casters. Some restoration. *Height* 31 *inches; width* 22½ *inches*

From C. W. Lyon, Inc., New York

[See illustration]

[NUMBER 490]

490. EARLY CHIPPENDALE SHELL- AND TASSEL-CARVED MAHOGANY SIDE CHAIR *Philadelphia, Pa., XVIII Century*

Open back with fluted uprights, the serpentine cresting carved with a central foliated shell motive, and with a tassel and spiraled cord depending from the knuckled and whorled terminals, the vase splat carved and pierced with interlacements; slip seat covered in damask; the arcaded front rail centring a scallop shell, on cabriole legs carved with leaf scrolls and foliage pendants, and terminating in claw-and-ball feet.

From C. W. Lyon, Inc., New York

[See illustration]

[NUMBER 491]

1200

491. CHIPPENDALE CARVED WALNUT 'BIRD-CAGE' PIECRUST TABLE

American, XVIII Century

Circular top, edged with a piecrust molding, tilting over a 'bird-cage' support; ring-collared and knopped pillar on cabriole legs carved on top with pendent foliage, and edged beneath with gadrooning, terminating in claw-and-ball feet. Some restoration. *Height 29 inches; diameter 35 inches*

From C. W. Lyon, Inc., New York

[See illustration]

[NUMBER 492]

492. EARLY CHIPPENDALE CARVED MAHOGANY TEA TABLE, ATTRIBUTED TO JOHN GODDARD *Newport, R.I., XVIII Century*

1200

Oblong top edged with a tray molding, over a conforming frieze, and cabriole legs carved with leaf pendants and terminating in fine claw-and-ball feet. Some careful restoration. *Height 26 inches; length 32½ inches*

From C. W. Lyon, Inc., New York

[See illustration]

1206

493. EARLY CHIPPENDALE SHELL-CARVED WALNUT SIDE CHAIR *Philadelphia, Pa., XVIII Century*

Open back, the serpentine crest rail with knuckled terminals and median scroll centring a shell ornament, over a pierced and interlaced vase splat; slip seat

[*Continued*

[NUMBER 493] [NUMBER 494]

Number 493—Concluded]
covered in powder blue damask, the arcaded rails on conforming shell-carved cabriole legs ending in claw-and-ball feet.
From C. W. Lyon, Inc., New York

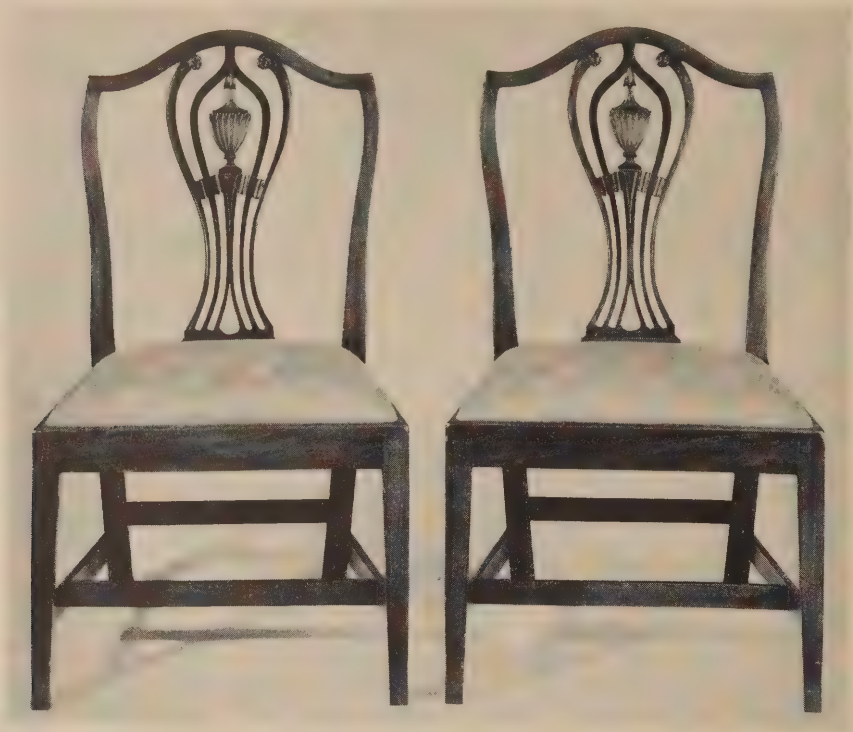
[See illustration]

750

494. GEORGIAN SHELL-CARVED CHERRYWOOD SIDE CHAIR
BY ELIPHALET CHAPIN *South Windsor, Conn., XVIII Century*
Open back with cupid's-bow crest rail and knuckled terminals, centring a shell motive, over a pierced and interlaced splat, slip seat covered in cream and green jacquard texture fabric; smooth cabriole legs terminating in claw-and-ball feet. Holograph label affixed to back rail traces the history of the chair.

Note: A similar chair by Chapin is described and illustrated in *Antiques,* June, 1930, pp. 172-3, fig. 2.

[*Continued*



[NUMBER 495]

Number 494—*Concluded*]
From the Southmead family, Middletown, Conn.
Collection of Alfred C. Ward, Middletown, Conn.
Collection of Meade Minnigerode, Middletown, Conn.
From C. W. Lyon, Inc., New York

[See illustration on the preceding page]

495. PAIR HEPPLEWHITE CARVED MAHOGANY SIDE CHAIRS, ATTRIBUTED TO THOMAS GODDARD *Newport, R.I., XVIII Century*
Open back with serpentine uprights and crest rail, enclosing a pierced balloon splat carved with rosettes and a central leaf-cupped urn; slip seat covered in peach damask, on square tapered legs with recessed stretcher, one repaired.
From C. W. Lyon, Inc., New York

[See illustration]

[NUMBER 496]

1500 – STATUETTE: NUMBER 469 CANDLESTICKS: NUMBER 462

496. EARLY CHIPPENDALE CARVED MAHOGANY CARD TABLE

Philadelphia, Pa., XVIII Century

Oblong hinged top with indented corners, opening to an inset green baize panel, the valanced frieze carved with a leafy shell cartouche centring a kidney-bean cabochon; on four cabriole legs carved with leaf scrolls, and finishing in claw-and-ball feet, the rear gate leg opening to disclose a small drawer.

Height 29 inches; length 32 inches

From C. W. Lyon, Inc., New York

[See illustration]

497. Early Chippendale Carved Mahogany Tassel-Back Side Chair
New York, N.Y., XVIII Century

Open back having serpentine crest rail carved with rococo frill and leaf scrolls, the vase splat pierced with heart motives, and carved with foliage scrolls, a central tassel pendant and drapery swags, slip seat covered in old gold silk damask; the molded front rail edged with gadrooning, on leaf-carved cabriole legs finishing in claw-and-ball feet.

700

Note: Compare Edwin J. Hipkiss, *Eighteenth Century American Arts, The M. and M. Karolik Collection,* 1941, fig. 87.

From C. W. Lyon, Inc., New York

[See illustration]

498. Pair Georgian Shell-Carved Mahogany Side Chairs
New York State, XVIII Century

1750

Open back with ramped and scrolled uprights and dipped cresting centring a ribbed shell ornament, over a spooned and silhouetted vase splat with molded and shaped shoepiece, slip seats covered in varying fabrics; on cabriole legs carved with scallop shells and husk pendants, and terminating in claw-and-ball feet. One splat restored.

From C. W. Lyon, Inc., New York

[See illustration of one]

350

499. Colonial Wrought Iron Adjustable Two-Light Candlestand
American, XVIII Century

Tripod stand with knopped standard and spring bracket supporting a twin light arm. Fitted with brass grease trays and knob finial. With wick snuffer.

Height 51 *inches*

From C. W. Lyon, Inc., New York

[See illustration on page 118]

[NUMBER 497]

[NUMBER 498]

[NUMBER 499] [NUMBER 500]

500. SHERATON INLAID MAHOGANY MARTHA WASHINGTON ARMCHAIR

New England, Late XVIII Century

Tall canted back with flaring serpentine-arched crest, and seat covered in powder blue damask; open curved arms having scrolled supports inlaid with stringing lines, over conforming paneled dies, and ring-collared swelling and tapering legs with vase feet.

From C. W. Lyon, Inc., New York

[See illustration]

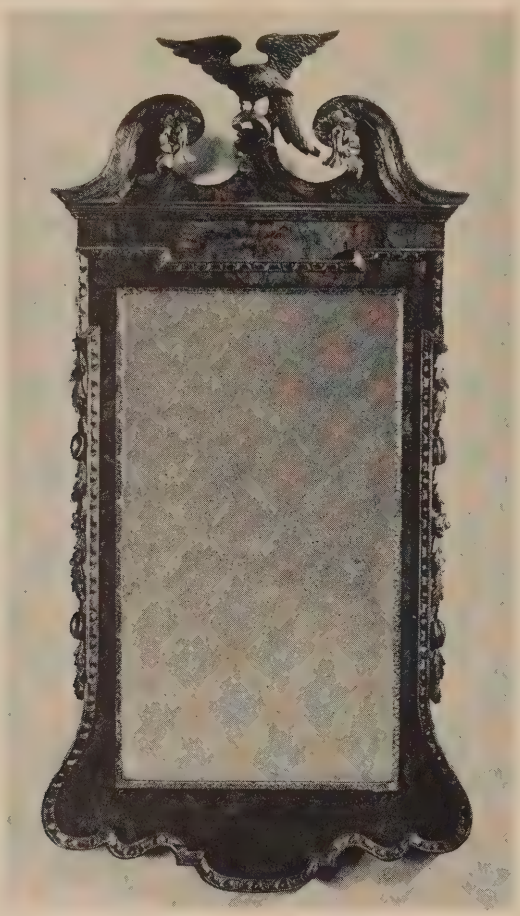
[NUMBER 501]

1800-

501. CHIPPENDALE SHELL-CARVED MAHOGANY YOKE-FRONT WRITING DESK WITH CLAW-AND-BALL FEET *New England, XVIII Century*

With slant lid enclosing two stages of small drawers, pigeonholes and arcade drawers, and enriched with seven carved and recessed shell lunettes; the yoke-shaped front containing four graduated long drawers, over a molded base with scrolled pendant centring a matching shell motive, on cabriole supports with scrolled brackets and claw-and-ball feet. The central section of the writing interior fitted to withdraw, disclosing two additional drawers and two secret pilaster compartments. *Height 44¾ inches; width 42¼ inches*

[See illustration]



[NUMBER 502]

502. GEORGIAN CARVED AND PARCEL-GILDED BURL WALNUT ARCHITECTURAL PIER MIRROR *American, XVIII Century*

Upright crossetted and valanced frame with gilded gesso moldings, lateral carved and gilded foliage pendants, and scrolled pediment centring a spread eagle. *Height 5 feet 2 inches; width 29½ inches*

Collection of Mrs J. K. Knapp, New York

From C. W. Lyon, Inc., New York

[See illustration]

[NUMBER 503]

1400-

503. QUEEN ANNE WALNUT WING CHAIR WITH TURNED STRETCHER

New England, XVIII Century

With serpentine-arched back, winged outscrolled sides and seat covered in powder blue satin damask; cabriole legs joined by a turned and recessed stretcher, and terminating in pad feet.

Note: A similar American Queen Anne wing chair was shown in the Girl Scouts Exhibition, New York City, 1929, no. 367, illustrated in the catalogue.

From C. W. Lyon, Inc., New York

[See illustration]

504. Early Chippendale Carved Mahogany Serpentine Card Table
By John Goddard *Newport, R. I., XVIII Century*

With hinged top opening to a wood surface, the conforming serpentine-blocked frieze supported on cabriole legs carved with leaf scrolls and an anthemion pendant, terminating in claw-and-ball feet. *Height* 28½ *inches; length* 34 *inches*

Note: The attribution to Goddard is that of Mr C. W. Lyon, who in a letter to the purchaser, dated Feb. 28, 1940, compares this card table to the important Chippendale claw-and-ball-foot tea table made by Goddard for Jabez Bowen, which was sold for a record price in the Flayderman sale, 1930. "Like the tea table it is made of a finely grained San Domingo mahogany and has the same characteristic cabriole legs terminating in ball-and-claw feet in the front and pad feet in the rear, which combination is known definitely to be the work of John Goddard. You will note that the carving on the knees is the same as on the tea table. There are many other details which I will show you later, which lead me to believe it is very possible that these two pieces were not only made by Goddard, but perhaps were intended to be companion pieces. At the time the tea table was purchased I personally examined and studied every part of it. For this reason and the fact that we have in the past sold other recognized and outstanding pieces of his, I unhesitatingly pronounce and guarantee this card table to be the work of John Goddard. I cannot overemphasize the importance of this discovery."

3250

From C. W. Lyon, Inc., New York

[See illustration]

[NUMBER 504]

505. *Carved Curly Maple Tall-Case Striking Calendar Clock with Scrolled Pediment *Seneca Lukens, Horsham Meeting, Pa., circa* 1800

Handsomely figured case with scrolled pediment centring a flame finial, the arched glazed door flanked by fluted colonnettes; enclosing a painted dial with gilded floral spandrels, and tiny decorative floral sprays, minute circle and calendar aperture beneath phases of the moon; the lower case enriched with leaf carving, inset quarter-round fluted stiles, and a scrolled panel above a molded base with ogee-bracket feet. *Height 8 feet 3 inches; width 23 inches*

1200

Note: Seneca Lukens made clocks in Horsham Meeting, Montgomery County, Pa., about 1800-10. He was the father of a famous Philadelphia clockmaker, Isaiah Lukens. Seneca Lukens was one of the fine self-taught clockmakers.

[See illustration]

[NUMBER 505]

506. Sheraton Carved and Inlaid Mahogany and Bird's-Eye Maple Serpentine Console Table, by John Seymour & Son

Boston, Mass., Late XVIII Century

Demi-cartouche-shaped top with reeded edge, the frieze inlaid with linear bandings surrounding bird's-eye maple panels; half-round dies carved with vertical leafage and clustered wheatears, continuing to reeded and tapered legs with ring-collared toes. *Height 31½ inches; length 46 inches*

1000

From C. W. Lyon, Inc., New York

[See illustration]

507. Chippendale Carved and Parcel-Gilded Mahogany Wall Mirror

American, XVIII Century

Upright molded frame with gilded fillet, fret-scrolled and incised base, and conforming pierced crest with gilded leaf scrolls and surmounting bird figure; the sides enhanced with vine pendants. *Height 50 inches; width 24 inches*

500

From C. W. Lyon, Inc., New York

[See illustration]

508. Cherrywood Chest-on-Chest with Web Feet

American, XVIII Century

700

With molded cornice and deep cavetto frieze, over upper and lower canted and fluted pilasters terminating in ogee stops, flanking five and four graduated and thumb-molded drawers with brass bail handles; molded base with four scrolled ogee-brackets developing grooved web feet. Some careful restoration.

Height 6 feet 2 inches; width 42 inches

From J. Stuart Halladay, Sheffield, Mass.

[NUMBERS 506 AND 507]
SHERATON COFFRET: NUMBER 628
BRASS CANDLESTICKS: NUMBER 632

509. Carved Mahogany Settee, by Duncan Phyfe

New York, N. Y., circa 1800

Continuously molded and paneled frame, the crest rail carved with bowknotted thunderbolts and a central tasseled drapery festoon, the bowed front rail treated in an unusual manner in which the reeding is interrupted by two rosette paterae and a plain surface enhanced with bowknotted thunderbolts; the scrolled arm terminals on leaf-collared supports continuing to matching turned legs. Covered in striped satin. Castered. *Length* 6 *feet* 9 *inches*

1300

Note: The carving on the front of the seat rail, seen in the present example, is described by Nancy McClellan, *Duncan Phyfe and the English Regency,* 1939, pl. 271, as very rare, appearing in that work upon an armchair executed for Mrs William Minturn in 1806, and now exhibited in the Museum of the City of New York. The bowknot and thunderbolt design is the same as employed in the present sofa, and also the 'small carved blocks' flanking this; the setting off of this central feature by a reserve in clustered reeding is a unique detail.

From C. W. Lyon, Inc., New York

[See illustration]

[NUMBER 509]

510. Sheraton Inlaid Mahogany Bookcase or China Cabinet

New England, Late XVIII Century

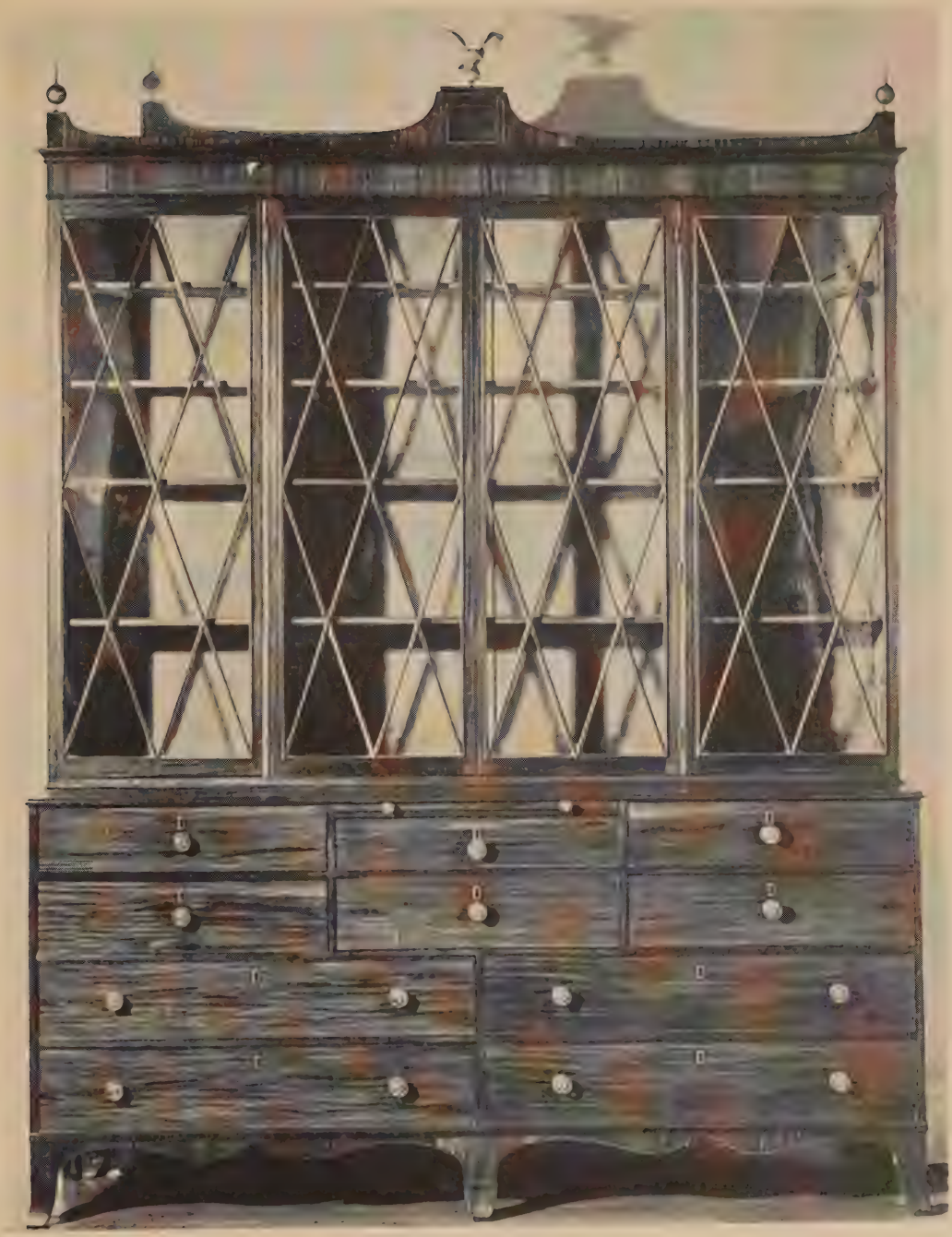
With arched and banded pedimental cresting surmounted by an eagle and spired ball finial, over a cross-grained frieze, and four glazed doors with molded and diamond-trellised astragals; the projecting underbody containing a central pull-out slide, six drawers in two tiers, and four larger drawers in a double tier; valanced base with French bracket feet.

1100

Height 9 *feet* 8 *inches; width* 7 *feet* 6 *inches*

From C. W. Lyon, Inc., New York

[See illustration]



[NUMBER 510]

511. CHIPPENDALE CARVED WALNUT BLOCK-FRONT SECRETARY WITH SCROLLED PEDIMENT *New England, XVIII Century*

With scrolled pediment surmounted by three flaming urn finials, centring an applied scallop shell, over double fielded and arched doors with four fluted pilasters, and two candle slides; the slant desk furnished with arcaded pigeonholes, small drawers, and a pullout central section with cupboard door and rear pilaster compartments, over a block-front portion containing four graduated long drawers; molded base with central pendant, and conformingly shaped bracket feet. *Height 8 feet; width 42 inches*

1700

From C. W. Lyon, Inc., New York

[See illustration]

[NUMBER 511]

512. CHIPPENDALE FRET-CARVED MAHOGANY SECRETARY WITH SERPENTINE-PANELED DOORS, ATTRIBUTED TO ABNER TOPPAN

Newburyport, Mass., XVIII Century

1700

With molded and ressaulted cornice and frieze, enriched with an interlaced fretwork band, over double doors with recessed serpentine panels and lateral fluted pilasters, enclosing a finely compartmented interior; two candle slides below; the slant desk section containing arcaded pigeonholes, small drawers and pilaster compartments, and enhanced with three recessed shell motives, over a yoke-shaped front containing four graduated drawers, fitted with fine willow brasses and bail handles; molded base with four scrolled ogee-bracket feet.

Height 6 *feet* 5 *inches; width* 42½ *inches*

Collection of the Hon. Henry Lummus, Swampscott, Mass.

From C. W. Lyon, Inc., New York

[See illustration]

[NUMBER 512]

513. CHIPPENDALE CARVED MAHOGANY MARTHA WASHINGTON ARMCHAIR WITH BIRD'S-HEAD ARM TERMINALS *New England, XVIII Century*
With serpentine-arched back, and seat covered in old gold velvet, the open arms carved with bird's-head terminals; leaf-carved cabriole legs with claw-and-ball feet, joined by a turned and recessed stretcher. Antique frame with restorations.

2600

Note: Messrs. C. W. Lyon state of this chair, "Forerunner of the so-called *Martha Washington* armchair. As far as can be ascertained, only one other is known. Made in New England, middle 18th Century, by a master cabinet maker, yet unidentified. The details, proportions and workmanship place it among the outstanding examples of early American arts."

From C. W. Lyon, Inc., New York

[See illustration]

514. CHIPPENDALE CHERRYWOOD AND MAPLE BONNET-TOP SECRETARY *New England, XVIII Century*
Hooded crest with scrolled pediment and three flaming urn finials, over two paneled doors enclosing arcaded pigeonholes and shelves, slant desk with fitted interior and four graduated drawers with brass bail handles; scrolled ogee-bracket feet. *Height 7 feet 7 inches; width 41¼ inches*

530

Collection of Mrs Mary C. McGrath, Plymouth, Mass.
From C. W. Lyon, Inc., New York

515. TURNED MAHOGANY TALL-POST BEDSTEAD *American Sheraton Style*
With four vase-turned and vertically reeded posts surmounted by urn finials; shaped headboard. With box spring, mattress and candlewick coverlet. *Height 5 feet 11 inches; width 56 inches*

100

515A. TURNED CURLY MAPLE TALL-POST BEDSTEAD *American Sheraton Style*
Type of the preceding, but varying in design. With box spring, mattress and quilted coverlet. *Height 5 feet 7 inches; width 38½ inches*

250

516. UPHOLSTERED EASY CHAIR IN BROWN LEATHER *Chippendale Style*
With leaf-carved leg brackets.

100

517. UPHOLSTERED EASY CHAIR IN OLD GOLD LEATHER *Chippendale Style*
Together with a needlepoint stool. [Lot.]

100

[NUMBER 513]

518. Colonial Turned Cherrywood and Birch Tripod Table
Dished top with molded edge, on fixed 'bird-cage' support, centring a drawer, and vase pillar with ogival tripod. *Height 27 inches; diameter 24 inches*

519. Fitted and Mirrored Dressing Table Garniture
Fitted table with mirror top and triptych mirror; hung with *toile*. Together with a swivel chair in quilted sage green taffeta, and a pair of frosted glass lamps. [Lot.] *Height 54½ inches; width 40½ inches*

520. Fitted and Mirrored Dressing Table Garniture
Type of the preceding, with triptych mirror, stool and pair of glass lamps; hung with quilted chintz. [Lot.] *Height 53 inches; width 40½ inches*

521. Upholstered Open-Arm Easy Chair in Green Leather
Chippendale Style
Together with a nest of three inlaid mahogany tea tables. [Lot.]

522. Carved and Bleached Wood Vitrine *Georgian Style*
Together with an alabaster floor lamp. [Lot.] *Height 20 inches*

523. Painted Metal Pagoda-Form Hanging Shelves
With three glass shelves; painted robin's-egg blue.
Height 34½ inches; width 32 inches

524. Empire Onyx Marble Bird Bath
Shallow round bowl on socle with square plinth, the handles in the form of twin serpents with heads resting upon the rim, a tortoise in the centre. Some imperfections. *Height 18 inches; length 35½ inches*

525. Brass Table Lamp
With turned shaft and conforming base. Fitted for electricity, with shade.
Height 21 inches

526. Mahogany Portable Book Stand *Sheraton Style*
Shaped tray with fixed basket handle; square tapered legs.
Height 26 inches; width 14¾ inches

527. Two Decorative Lamps
Old French decorated milk glass drug jar with inscribed cartouche, and a gesso lamp. Fitted for electricity, with shades. [Lot.]
Heights 21¼ and 24¾ inches

528. Two Carved Alabaster and Creamware Table Lamps
Ovoid, the former with square base. Fitted for electricity, with shades. [Lot.]
Heights 15½ and 20½ inches

529. Leather Book-Form Desk Box *English, dated 1761*
Oblong hinged box composed of four hollowed-out leather-covered volumes with a fitted and compartmented interior, inscribed *Ann Redreed* and dated 1761. Some imperfections. Together with a pair of Chinese soapstone seals. [Lot.]
Length 9 inches

530. Three Decorative Prints
Pair of perched pigeons, colored by hand; and a medallioned bust portrait by Chrétien, 12mo. Framed.

531. Chinese Bean Red Porcelain Bowl *Ch'ien Lung*
Deep bowl of fine resonance, coated with a fluctuating bean red glaze. Has stand.
Diameter 7 inches

DAMASKS AND EMBROIDERIES

532. Gillet Persan Silk Embroidery Panel *Persian, XVII Century*
Worked with a diagonally striped pattern of gold and rose blossoms, heightened with green.
30 x 22 inches

533. Lot of Louis XVI Ivory White Point de Chaînette Embroidered Satin
Worked with scrolling branches of pastel-colored blossoms, on an ivory white ground. In three panels, seamed. [Lot.]
27 inches and 59 inches x 22 and 24 inches

534. Imperial Chinese Gold- and Silk-Embroidered Maroon Silk Mandarin Robe
Worked with five-clawed gold dragons pursuing the jewel amid cloud scrolls, on a maroon ground bordered with dashing waves.

535. Two Chinese Embroidered Blue and Green Silk Coats
One in peacock green, and one in lapis blue; embroidered with brightly colored butterflies and blossoms. [Lot.]

536. Old Gold Silk Damask Panel *Directoire Style*
Damassé with crossed torches and flower-filled baskets within garlands.
9 *feet* 8 *inches* x 51 *inches*

537. Lime Green Silk Damask Panel *Louis XIV Style*
Damassé with pomegranate clusters. 6 *feet* 4 *inches* x 51 *inches*

[End of third session]

FOURTH AND LAST SESSION

Saturday, December 2, 1950 at 1:45 p. m.

CATALOGUE NUMBERS 538 TO 681 INCLUSIVE

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*GEORGIAN AND OTHER SILVER AND SILVER-PLATED WARE

FEDERAL EXCISE TAX

Under the Revenue Act of 1950, effective as of November 1, 1950, all the articles in this category [nos. 538 to 550, inclusive] are subject to the 20 per cent Federal Excise Tax.

538. CHASED SILVER SNUFF BOX *Swedish, circa* 1780
With incurvate sides and shallow domed cover, chased with rococo scrolls and foliations. Monogrammed. *Length 2⅜ inches*

539. THREE GEORGIAN SILVER TABLE ARTICLES
English and Swedish, circa 1780-90
Swedish helmet-shaped creamer with reeded median band, *c.* 1780; a baluster mug with scrolled handle, by Richard Mills, London, 1788, both monogrammed; and a pair of gilded silver sugar nippers with shell grips, by Richard Mills (?), *c.* 1790. [Lot.] *Heights 4 inches*

540. PAIR WROUGHT SILVER SMALL CANDLESTICKS IN THE GEORGIAN TASTE
Hanksworth Eyre & Co., London, 1885
Columnar shaft wrought with an entwined circlet of acorns, on square base, and crested with a Doric-form holder. *Height 5¼ inches*

541. GEORGE IV WROUGHT SILVER SAUCEBOAT
John, Hy., & Chas. Lias, London, 1830
Boat-shaped vessel on tripod supports, with gadrooned rim and reverse-scrolled handle; *repoussé* with wide border of scrolls and blossoms. Minor dent. Engraved with crest. Together with two pairs of silver and silver-plated sugar tongs. [Lot.] *Length 7 inches*

542. STERLING SILVER CARD WAITER AND PAIR CANDLESTICKS
Square-footed tray on four bracket feet, wrought with border of beading and engraved with monogram and presentation dates; the candlesticks with spindle shafts on conforming base. Minor dents. [Lot.]
Length of tray 8 *inches; height of candlesticks* 10 *inches*

543. GEORGE III SILVER WAITER AND TEAPOT STAND *London,* 1787 *and* 1789
Circular waiter on bracket tripods, the rim wrought with scrolls and blossoms, the cavetto engraved with rococo foliations, by Henry Chawner; scalloped oval stand with engraved borders, minor imperfections, by Josh Lejeune. Monogrammed. [Lot.] *Lengths* 9 *and* 7¾ *inches*

544. SET OF FOUR GEORGE III SILVER CANDLESTICKS
John Parsons & Co., Sheffield, 1790
Knopped and tapered shaft diminishing to circular base, and crested with urn-shaped candle holder; chased with borders of reeding. *Height* 10½ *inches*

545. STERLING SILVER COFFEE POT
Graceful baluster-form with swanneck spout and reverse-scrolled handle; dome cover with blossom finial. *Height* 10½ *inches*

546. TWO SILVER VASES
Victorian beaker *repoussé* with wide swirl-molded band, London 1881, and a Continental footed urn-shaped vase *repoussé* with caryatids, floral swags, gadroons, etc. [Lot.] *Heights* 8¼ *and* 11 *inches*

547. SILVER-PLATED PIECRUST SALVER AND SMALL TEA TRAY
Circular tripod tray, the cyma-molded border enhanced with wrought scrolls; and oblong two-handled tray having gadrooned edge. [Lot.]
Lengths 14 *and* 17½ *inches*

548. SILVER-PLATED SAUCEBOAT AND THREE ENTRÉE DISHES
Helmet-shaped sauceboat *repoussé* with wide band of gadrooning, monogrammed; and three valanced oval plain dishes, two with covers, one lacking handle. Small imperfections. [Lot.] *Lengths* 8½ *to* 11½ *inches*

549. SIX STERLING SILVER TABLE ARTICLES

Oval bowl; footed boat-shaped sweatmeat basket *repoussé* with foliations; small tray with crimped rim; circular footed sugar bowl; two-handled cup; and a hexagonal tea strainer. Some monogrammed and inscribed. [Lot.]

550. THREE SHEFFIELD PLATE TABLE ARTICLES

George III helmet-shaped creamer engraved with monogram within garlanded oval cartouche, *c.* 1790; Victorian lobed pyriform footed coffee pot and a footed oblong fruit basket with bail handle. [Lot.]

Height of creamer and coffee pot 6 and 9¾ inches

*EARLY AMERICAN SILVER

FEDERAL EXCISE TAX

Under the Revenue Act of 1950, effective as of November 1, 1950, all the articles in this category [nos. 551 to 583, inclusive] are subject to the 20 per cent Federal Excise Tax.

551. CHASED SILVER SMALL PATCH BOX

Jeremiah Dummer, Boston, Mass., 1645-1718

Plain cylindrical box, the cover engraved and chased with a blossom of six petals. Monogrammed. Maker's mark I D, in small rectangle stamped inside box.

Diameter 1¼ inches

Note: This rare little box with its flower engraving exhibits the workmanship of one of America's earliest silversmiths, who was apprenticed to John Hull in 1659; Dummer printed the first paper money for Connecticut.

From the Parmelee family of Connecticut

From F. W. Fuessenich, Inc., Torrington, Conn.

552. ENGRAVED SILVER SNUFF BOX *Jacob TenEyck, Albany, N. Y., w.* 1725

Rectangular shape, the molded cover joined to base by a sturdy projecting hinge, the cover further enhanced with a vignette of the Garden of Eden, and the base bears the initials and cypher of Neeltje TenEyck. Maker's mark clearly stamped inside box.

Length 2⅜ inches

Collection of George H. Blakeslee, Delmar, N. Y.

From C. W. Lyon, Inc., New York

553. Pair Wrought Silver Sugar Tongs

Samuel Gray, Boston, Mass., 1684-1713

The open trefoil handle with spindle finial, joined to a pair of graceful ring-turned shafts with shell grip terminals. Clearly stamped with maker's name.

Length 5 inches

From C. W. Lyon, Inc., New York

554. Chased Silver and Tortoise-Shell Snuff Box

American (?), *circa* 1790

Half-round box with tortoise-shell base, the cased cover inset with carnelian cabochon. Engraved with name. *Length 2¾ inches*

555. Engraved Silver Oval Snuff Box

Thos. Savage, Boston & Newbury, Mass., 1664-1749

Flattened oval box, the molded and hinged cover engraved with twin bands of scrolls flanking a 'masonry' plinth. Monogrammed. Maker's mark stamped inside base. *Length 2⅞ inches*

From a family in Newbury, Mass.

From C. W. Lyon, Inc., New York

556. Pair Silver Rattail Sugar Tongs

Thos. Skinner, Marblehead, Mass., 1712-61

Strap-scrolled frame with tiny acorn finial, having pair of small oval grips with rattail drops. Monogrammed. Stamped twice with maker's mark.

Length 5 inches

From C. W. Lyon, Inc., New York

557. Silver Child's Mug *David Jesse, Boston, Mass.*, 1670-1705

Plain cylindrical cup with everted lip and reeded strap handle. Stamped with maker's mark on side and twice underfoot. Monogrammed.

Height 2¼ inches

From C. W. Lyon, Inc., New York

[See illustration]

[557] [559] [558]

120

558. Silver Cylindrical Dredger

William Thompson, Maryland, w. 1762-74

With slightly projecting flange base and ring-molded neck, and having reeded strap handle; pierced dome cover. Engraved with armorial lozenge. Maker's mark underfoot. Minor imperfection. *Height 2½ inches*

[See illustration]

900

559. Silver Tumbler Cup

Cornelius Vanderburgh, New York, N. Y., 1653-99

Plain tapered cylindrical cup with rounded base; engraved with monogram within bowknotted wreath. Maker's mark stamped underfoot. Has stand and vitrine. Minor imperfections. *Diameter 2¾ inches*

Note: A historical rarity by one of the earliest New York silversmiths.

[See illustration]

560. SILVER PYRIFORM SPICE CASTER

Simeon Soumaine, New York, N. Y., 1685-1750

325 Unusually graceful baluster form with molded median band and foot, the shallow domed cover pierced with stellate and scrolled devices. Maker's mark stamped underfoot. *Height 3¾ inches*

Note: A caster of unusually elegant proportions and good workmanship, this form being very popular about 1730.

From C. W. Lyon, Inc., New York

[See illustration]

561. SILVER OCTAGONAL PEPPER POT *Jacob Hurd, Boston, Mass.*, 1702-58

300 Small octagonal lighthouse-shaped caster having molded base and two half-round fillets, with S-scrolled strap handle; the conforming dome cover with knob finial, pierced with scroll and geometrical devices. Maker's name stamped on shoulder. Minor imperfection. *Height 3¾ inches*

Note: A similar pepper pot by this excellent maker is illustrated in Edwin J. Hipkiss, *The Philip Leffingwell Spaulding Collection of Early American Silver*, 1942, p. 58; and in Hollis French, *Jacob Hurd and His Sons*, 1939, pl. 15.

From C. W. Lyon, Inc., New York

[See illustration]

350

562. SILVER PEAR-SHAPED CREAMER

Myer Myers, New York, N. Y., 1723-95

Beautiful plain silver pear-shaped small vessel on tripod hoof supports, the valanced rim with flaring spout, and reverse-scrolled strap handle. Monogrammed. Maker's name clearly stamped on underbody. *Height 4¼ inches*

From C. W. Lyon, Inc., New York

[See illustration]

ABOVE: NUMBERS 560-563-561
BELOW: NUMBERS 562 AND 579

532—

563. SILVER OCTAGONAL TEA CADDY

Peter Van Dyke, New York, N. Y., 1684-1750

Gracefully proportioned plain body with molded base, the conforming rudimentary neck fitted with hinged cover enhanced with a chased rococo band. Maker's mark stamped four times underfoot. *Height 3⅝ inches*

From C. W. Lyon, Inc., New York

[See illustration]

[NUMBERS 564 AND (ABOVE) 565]

250

564. PAIR SILVER CANDLESTICKS *Wm. G. Forbes, New York, N. Y., w.* 1809
Tapered shaft of ovate section arising from a conforming bell-form base, and crested with an urn-shaped holder having conforming *bobêche*. Monogrammed. Base and *bobêche* stamped with maker's name. *Height* 11½ *inches*
From C. W. Lyon, Inc., New York

[See illustration]

565. Pair Silver Chambersticks

William Forbes, New York, N. Y., w. 1827
J & I Cox, New York, N. Y., d. 1817-53

Urn-shaped candleholder surmounting a saucer-form tray with scrolled carrying handle and fitted with a coniform extinguisher and pair of candle snuffers. Monogrammed. Both maker's marks clearly stamped underfoot.

Height 3¾ inches

Note: The extremely interesting double marks appearing upon these fine small chambersticks make them a find for the collector. It seems plausible to suggest that William Forbes might have purchased them for his own establishment and then restamped them for sale. It is also likely that he might have purchased them as models for his own use. A few examples extant confirm this practice by other silversmiths.

Collection of Helen Sackett, Rye, N. Y.

From C. W. Lyon, Inc., New York

[See illustration]

566. Wrought Silver Sauceboat *Job Prince, Hull, Mass.,* 1680-1703

Valanced helmet- form vessel on molded oval base, the upper body projecting slightly over a molded shoulder; reverse-scrolled handle. Engraved with monogram within an infloriated cartouche. Maker's mark stamped twice underfoot.

Length 7 inches

From C. W. Lyon, Inc., New York

[See illustration]

567. Silver Oval Sweetmeat Urn

William Faris, Annapolis, Md., 1728-1824

Graceful footed urn, the high domed cover crested with a finial representing a tiny replica of the piece; enhanced with fillets of beading, and bright-cut with bands of chevron-like borders. The sides beautifully engraved with drapery-mantled cartouches, one bearing a monogram. Maker's mark stamped twice on side of base. *Height 9¼ inches*

[See illustration]

Illustration of numbers 566 *and* 567 *appears facing page* 150

568. SILVER PORRINGER *Jacob TenEyck, Albany, N. Y., w.* 1725
Deep bulbous bowl with flaring rim, the shaped flange handle pierced with a roundel and pair of scrolls, and engraved with later presentation monograms and date. Maker's mark stamped inside of base. *Length* 8 *inches*
450
From C. W. Lyon, Inc., New York

[See illustration]

569. SILVER SUGAR URN *Andrew Underhill, New York, N. Y., w.* 1780
Slender ovoid footed urn with conforming step-domed cover crested with small urn finial, enhanced with borders of nulling. Engraved with the *Pintard* coat of arms with motto. Maker's name clearly stamped on side of foot.
225
Height 8½ *inches*

Note: This graceful urn was made for John Pintard (1759-1844) of New York City. He graduated from Princeton College in 1776 and served in several military expeditions in the Revolutionary War before becoming deputy commissioner of prisoners in New York; in 1787 he was elected to the Legislature. In 1819, he founded the first savings bank in New York and was its second president from 1823 until 1840; in addition, he was secretary of Sailor's Snug Harbor, and was also active in founding the New York Historical Society.

Collection of John Pintard, New York, N. Y.
From C. W. Lyon, Inc., New York

[See illustration]

80
570. SILVER PEAR-SHAPED CREAMER
Stephen Richard, New York, N. Y., w. 1825
Graceful bulbous body, the square foot and helmet-shaped spout *repoussé* with borders of beading; with 'knotted' reverse-scroll handle. Monogrammed. Maker's name stamped twice underfoot. *Height* 5¼ *inches*

ABOVE: NUMBERS 566 AND 568
BELOW: NUMBERS 567 AND 569

[NUMBER 571] [NUMBER 572]

571. BRIGHT-CUT SILVER BEAKER, BY PAUL REVERE, PATRIOT
Boston, Mass., 1735-1818

1300

Tapered cup of hexafoil section with collar of bright-cut demi-cartouches beneath molded rim. Engraved with monogrammed cartouche. Stamped REVERE underfoot. *Height 3½ inches*

From C. W. Lyon, Inc., New York

[See illustration]

572. BRIGHT-CUT SILVER CREAMER, BY PAUL REVERE, PATRIOT
Boston, Mass., 1735-1818

1500

Helmet-form small jug with threaded lip and reeded loop handle; bright-cut with a band of half-round cartouches joined by festoons, the lower body further enhanced with a border of lappets. Monogrammed. Stamped REVERE underfoot. *Height 6 inches*

From C. W. Lyon, Inc., New York

[See illustration]

500 [NUMBER 573] [NUMBER 574]

573. SILVER COMMUNION BEAKER *Barent TenEyck, Albany, N. Y., c. 1730*
Plain cylindrical vessel tapering gently from the everted lip to the molded base; Engraved underfoot with Dutch inscription, *This Beaker Belongs To the Reformed Dutch Church In Schohare* 1745, also with maker's mark, B.E., pellet after first, last two superimposed, capitals in rectangle. *Height 5¾ inches*
From C. W. Lyon, Inc., New York

[See illustration]

574. CHASED SILVER PEAR-SHAPED TEAPOT
850 *Samuel Casey, Newport, R. I., 1724-70*
Beautifully formed inverted pear-shaped body, the upper part very lightly *repoussé* with a valance of rococo scrolls, enclosing the hinged lid with spindle finial, the scrolled spout enhanced with fluted scrolls; pearwood loop handle. Engraved with the partially effaced name of the original owner, *Sarah S. Gibbs;* maker's name underfoot. Minor base repair. *Length 8¾ inches*

Note: Newport during the Colonial period was in very close touch with England and produced its own distinct style of silverwork, of which the rococo chasing on the top and shoulder of this small finely proportioned teapot is characteristic.

Collection of Sarah S. Gibbs (1674-1756) Newport, R. I.
Collection of Laura Wolcott Gibbs, New York, N. Y., a direct descendant

[See illustration]

575. SILVER PEAR-SHAPED TEAPOT

Adrian Bancker, New York, N. Y., 1703-72

Plain footed body having molded median band and tapered octagonal spout with bird-beak terminal, the hinged dome cover with spindle on each side of handle. Stamped with maker's mark on shoulder, AB, roman capitals in an oval. Engraved with later monogram and date underfoot.

Length 9½ inches

2000

Note: This teapot exhibits a sturdy simplicity of design characteristic of New York silver of this period, and is probably the most prized of all the various types produced in the eighteenth century. A similar teapot, but with slightly varying finial, by Adrian Bancker, is illustrated in C. Louise Avery, *American Silver of the XVII and XVIII Centuries,* Metropolitan Museum, 1920, fig. 47.

From Tiffany & Co., New York

[See illustration]

[NUMBER 575]

[NUMBER 576]

576. SILVER FLAT-TOP TANKARD

Peter Quintard, New York, N. Y., and South Norwalk, Conn., 1699-1762

652

Plain cylindrical tankard tapering gently from the molded base to the everted lip, and fitted with a molded flat-top cover with projecting edge valanced at the front, the top centring a coin medallion dated 1685; fitted with corkscrew billet and hinged to a sturdy S-scrolled handle with oval terminal and further enhanced with a rattail. Engraved with a coat of arms with lion crest and scroll supporters. Monogrammed. Maker's mark clearly stamped twice on side.

Height 6¾ inches

Note: A similar tankard by this maker is illustrated in C. Louise Avery, *Early New York Silver,* 1931, fig. 55. It is interesting to note that the flat cover gave ample opportunity to express the decorative value of coins, and in this tankard, of plain and simple proportions, the coin and wrought billet make full contribution of their ornamental values.

From C. W. Lyon, Inc., New York

[See illustration]

1600-

[NUMBER 577]

577. SILVER FLAT-TOP TANKARD

Bartholomew Schaats, New York, N. Y., 1670-1758

Plain cylindrical tankard tapering gently from the molded base to a flat-top cover with overhanging edge scalloped at the front; sturdy S-scrolled handle with mask terminal wrought with beaded rattail and with cork screw billet. Maker's mark stamped upon cover, and below molded lip. Engraved with monogram, and presentation date underfoot. *Height 6¾ inches*

Note: Bartholomew Schaats was one of the eminent group of early New York Dutch silversmiths which included the Boelens and Peter Van Dyck, active *circa* 1680-1730. A tankard by this maker was in the Ethel May Goodridge Collection, and varies in design only at the base.

Collection of Mrs Jessie W. Judson, Claverack, N. Y.

From C. W. Lyon, Inc., New York

[See illustration]

578. SILVER FLAT-TOP TANKARD *John Coney, Boston, Mass.,* 1656-1722

Plain cylindrical tankard with molded foot and lip, the projecting shallow domed cover serrated at the front, and fitted with a wrought cork-screw thumbpiece; S-scrolled handle with shield terminal joined to the body with rattail drop. Maker's mark clearly stamped on side and underfoot. Monogrammed.

Height 6½ *inches*

Note: John Coney, one of the greatest of all New England silversmiths, engraved the plate for the first paper money of the Colonies; and the first Paul Revere (1707-1754) was his apprentice. An almost identical tankard by this silversmith is illustrated and described in Hermann F. Clarke, *John Coney, Silversmith,* 1932, pl. 26.

From C. W. Lyon, Inc., New York

[See illustration]

579. SILVER SMALL TEAPOT

Joseph Richardson, Sr., Philadelphia, Pa., 1711-84

Footed globular pot with original pearwood loop handle, and ring-necked tubular spout, the small flat cover with spindle finial. Monogrammed. Maker's initials stamped twice underfoot. *Length* 7¼ *inches*

Note: The initials I·R are those of Joseph Reed (1741-1785), who was a lieut.-colonel in the Pennsylvania Militia. When George Washington was appointed commander of the American forces, Mr Reed left his law practice in Philadelphia to become Gen. Washington's military secretary. He served with great credit at the battles of Brandywine, Germantown and Monmouth. In 1778 he was chosen president of the supreme executive council of Pennsylvania, where he aided in founding the University of Pennsylvania.

Collection of Joseph Reed, Philadelphia.

From C. W. Lyon, Inc., New York

[See illustration on page 147]

580. SILVER OVAL SALVER *American (?), circa* 1780

Plain oval tray on four claw-and-ball feet, the border edged with gadroons. Together with a creamer by Currier & Trott, Boston, Mass., w. 1836. [Lot.]

Length 12½ *inches*

[NUMBER 578]

[NUMBER 581]

581. WROUGHT SILVER PIECRUST TRAY

Elias Boudinot, Philadelphia, Pa., 1706-70

Cyma-molded tray with border of gadroons, on three scrolled supports with trifid feet, the plain centre engraved with the Van Rensselaer coat of arms with motto. Maker's mark clearly stamped three times underfoot.

Diameter 11¾ *inches*

Note: This tray is of great rarity, and very few examples are to be found in our museums or private collections; its fine craftsmanship conforms to a period of elegance in the Colonies under the direct influence of English design, indicated by the fluid lines of the border, and the precisely wrought gadroons.

Collection of Mrs Charles F. Boell, Harrison, N. Y. a direct descendant of the Bayard, Van Rensselaer and Van Cortlandt families

From C. W. Lyon, Inc., New York

[See illustration]

[NUMBER 582]

2200

582. PAIR SILVER OCTAGONAL CANDLESTICKS

Adrian Bancker, New York, N. Y., 1703-72

Knopped baluster shaft centring a conforming and dished base and crested with an octagonal candle-holder; conforming *bobêche*. Each stamped with maker's mark twice underfoot. Very rare. *Height 7¼ inches*

From C. W. Lyon, Inc., New York

[See illustration]

80

583. CHASED SILVER WATER PITCHER

E. Stebbins & Co., New York, N. Y., w. 1841

Footed pear-shaped pitcher with three serrated flanges, and scrolled handle. Maker's mark stamped underfoot. Engraved with presentation inscription and date. *Height 10½ inches*

EARLY AMERICAN PAINTINGS

JOHN NEAGLE — AMERICAN: 1796-1865

584. *LARKIN HUMPHRIES.* Head and shoulders of a bewhiskered gentleman turned to the right, his face to the observer, wearing a brown coat and white stock and bow. Celadon green background. Signed at lower right J. NEAGLE. 10¾ x 8½ *inches*

Exhibited at the National Arts Club, New York

SAMUEL FINLEY BREESE MORSE, P.N.A. — AMERICAN: 1791-1872

585. *PORTRAIT, SAID TO BE OF THE ARTIST AS A YOUNG MAN.* A youth, with dark wavy hair, is seen at bust length to the left, wearing green robes with red sash over a black coat, which shows a high white stock and bow fichu. *Board:* 10½ x 8¾ *inches*

Purchased in Philadelphia in 1920-21

Collection of Erskine Hewitt, New York

J. F. W. DES BARRES — BRITISH: 1722-1824

586. *CONSTITUTION AND GUERRIERE.* The renowned naval engagement of the War of 1812 between the United States Frigate *Constitution* and H. M. S. *Guerrière,* the American vessel firing a broadside and partly enveloped in smoke. A third ship is seen to the right effecting an escape. 10 x 15 *inches*

Note: J. F. W. des Barres, English soldier, born in Halifax, N. S., entered the Royal Military College at Woolwich, and afterwards commanded a corps of artillery which he himself recruited in Pennsylvania and Maryland; he was aide-de-camp to General Wolfe at the siege of Quebec, that distinguished officer receiving his mortal wound while Des Barres was making a report to him. He was commissioned by Lord Howe to prepare charts of the North Atlantic coast, and he was Captain Cook's teacher in navigation.

This painting is said to have been executed for Captain Isaac Hull, commander of the *Constitution* during the memorable engagement. The painting has descended in the Hull family, from whom it was purchased by Mr Bigelow. Another painting by this artist was formerly in the Wadsworth Athenaeum.

From the Hull family

Collection of Francis Hill Bigelow

425

[NUMBER 587]

WILLIAM DUNLAP, N.A. AMERICAN: 1766-1839

587. *CAPT ETHAN ALPHONSO ALLEN.* Bust-length portrait to half right as a young man with sideburns, wearing a dark blue uniform with epaulettes. Sky blue background. Signed at lower right, *painted by* W. DUNLAP, *of New York,* and dated *Norfolk* 1819. *Panel:* 24¼ *x* 19½ *inches*

Ethan Alphonso Allen (1789-1855) was a son (by his second marriage) of General Ethan Allen, who organized the volunteer militia "Green Mountain Boys" in the territory of Vermont, for which Governor Tryon of New York declared him an outlaw; with the same militia Gen. Allen surprised and captured Fort Ticonderoga,

[*Continued*

Number 587—Concluded]

May 10, 1775. His son, Capt. E. A. Allen, was born in Burlington, Vt.; died in Norfolk, Va.; married Martha W. Johnston.

With an affidavit by Gertrude E. Diver (see below), stating that the above portrait has never been out of the family until purchased by Mr MacMullen.

Collection of Mary Robertine Allen, Norfolk, Va., daughter of the sitter, 1906
Collection of Allen Weir, Norfolk, Va., her son, 1933
Collection of Miss D. Joyce, his ward, 1933
Collection of Mrs Edward Diver, Philadelphia, Pa., her cousin
Collection of Frank E. MacMullen, Philadelphia, 1933
Collection of Erskine Hewitt, Parke-Bernet Galleries, Inc, 1938
Illustrated in Orrin Peer Allen, *The Allen Memorial,* 1907, opp. p. 78

[See illustration on the preceding page]

JOHN WESLEY JARVIS — AMERICAN: 1780-1839

588. *SILAS KIRK.* A young man, seated to half right, is smilingly looking at the observer, holding an opened letter in his right hand, the elbow resting on the arm of a red Empire armchair; his dark gray coat with brass buttons shows a white vest and stock. A column at the right. Signed at lower right illegibly. 34 *x* 26 *inches*

SAMUEL LOVETT WALDO, A.N.A. — AMERICAN: 1783-1861

589. *ASHER BROWN DURAND, P.N.A.* Portrayed at waist length to half left as a young man, in coat and striped waistcoat, with white pleated jabot; holding in his lap an open catalogue. *Panel:* 30 *x* 25 *inches*

Note: Compare the portrait by William Jewett of Asher Brown Durand, P.N.A. in the Museum of the N. Y. Historical Society.

Asher Brown Durand (1796-1886), famous American engraver and painter, was born in Jefferson, N. J. In 1806, he abandoned engraving for landscape painting; was a charter member of the National Academy and president upon S. F. D. Morse's resignation.

From Robert Fridenberg, New York, 1934
Collection of Erskine Hewitt, Parke-Bernet Galleries, Inc, 1938

[NUMBER 590]

3 75

JOHN WESLEY JARVIS AMERICAN: 1780-1839

590. *PORTRAIT OF A LADY OF A NEW YORK FAMILY.* A young girl, her face encircled with little black curls, and wearing a white dress profusely trimmed with ruffles, is seen at more than half length, seated with her right arm resting on the arm of a chair covered with a fringed amber shawl. Rose red and gray shaded background. *Panel:* 30½ *x* 25 *inches*

Painted about 1820

Collection of Erskine Hewitt, New York

[See illustration]

[NUMBER 591]

CHARLES WILLSON PEALE AMERICAN: 1741-1827

591. *PORTRAIT OF A GENTLEMAN.* Seen at more than half length and seated to half left, a gentleman in tiewig, with his left arm resting on the back of a chair, is holding in his right hand a volume inscribed on the back *Lex Parliamen.* He is clad in a brown coat with white stock and double-breasted saffron yellow vest, which shows a pleated lawn fichu. *36 x 27 inches*

Note: This is probably a portrait of John Beale Bordley (1727-1804), lawyer and judge in Maryland. Compare the *Catalogue of American Portraits,* published by the New York Historical Society, New York, 1941, p. 32, no. 76.

[See illustration]

2250

[NUMBER 592]

JOHN NEAGLE AMERICAN: 1796-1865

592. *WILLIAM STRICKLAND, ESQ.* Bust portrait of the famous architect with sideburns, his head turned to half right; he is holding a drawing board and pen. A Doric temple forms the background. Signed on the drawing board J. NEAGLE, and dated 1829. 30 x 25 *inches*

Note: William Strickland (1787-1854) was born in Philadelphia and studied under Benjamin H. Latrobe; he became a landscape painter and engraver, and about 1810 functioned as an architect. His most important buildings were the U. S. Bank, Chestnut Street Theatre, U. S. Custom House, Merchants' Exchange and U. S. Mint, all in Philadelphia. He achieved national recognition as an architect and engineer, and

[*Continued*

Number 592—Concluded]

his last work was the Tennessee State House at Nashville, Tenn.; his death occurring during his superintendance of its construction.

Collection of Walter Jennings, New York

Exhibited at the Pennsylvania Academy of the Fine Arts, Philadelphia, 1925

[See illustration on the preceding page]

ASHER BROWN DURAND, P.N.A. AMERICAN: 1796-1886

250

593. *MRS HENRY EDWARD LORD (NEE CAROLINE REDNOR CLARK).* Bust portrait of a young girl with Biedermeier coiffure; she wears a low cut gray silk dress trimmed with a berthe of lace on batiste, and a gold buckle at the high waistline. 30 *x* 25 *inches*

Exhibited at the De Young Memorial Museum, San Francisco, Calif, 1935

SAMUEL LOVETT WALDO, A.N.A. AMERICAN: 1783-1861

800

594. *PORTRAIT OF THE ARTIST.* Bust-length figure to half left, in black coat with white stock and pleated jabot; the head turned looking at the observer, the complexion ruddy, with blue eyes and light brown hair. Brown background. 26 *x* 21½ *inches*

Samuel Lovett Waldo (1783-1861), born at Windham, Conn; after painting in Charleston, S. C., went to London in 1806 to study with Benj. West. In 1809, opened a studio in New York, at this time painting his portrait of Andrew Jackson (in the Metropolitan Museum). About 1812, he formed a partnership with his pupil, William Jewett.

From the family of Captain William Booth, Stratford, Conn.

From Robert Fridenberg, New York, 1928

Collection of Erskine Hewitt, Parke-Bernet Galleries, Inc, 1938

Inaugural Exhibition, Museum of the City of New York, New York, 1933

[See illustration]

[NUMBER 594]

SAMUEL WORCESTER ROWSE AMERICAN: 1822-1901

595. *ABRAHAM LINCOLN.* Head and shoulders of the beardless statesman, turned to half right and looking at the observer; he wears a low wide collar with black bow tie and a formal black coat. Light gray shaded background. Signed at left centre S. W. ROWSE, and dated *Springfield* 1860.

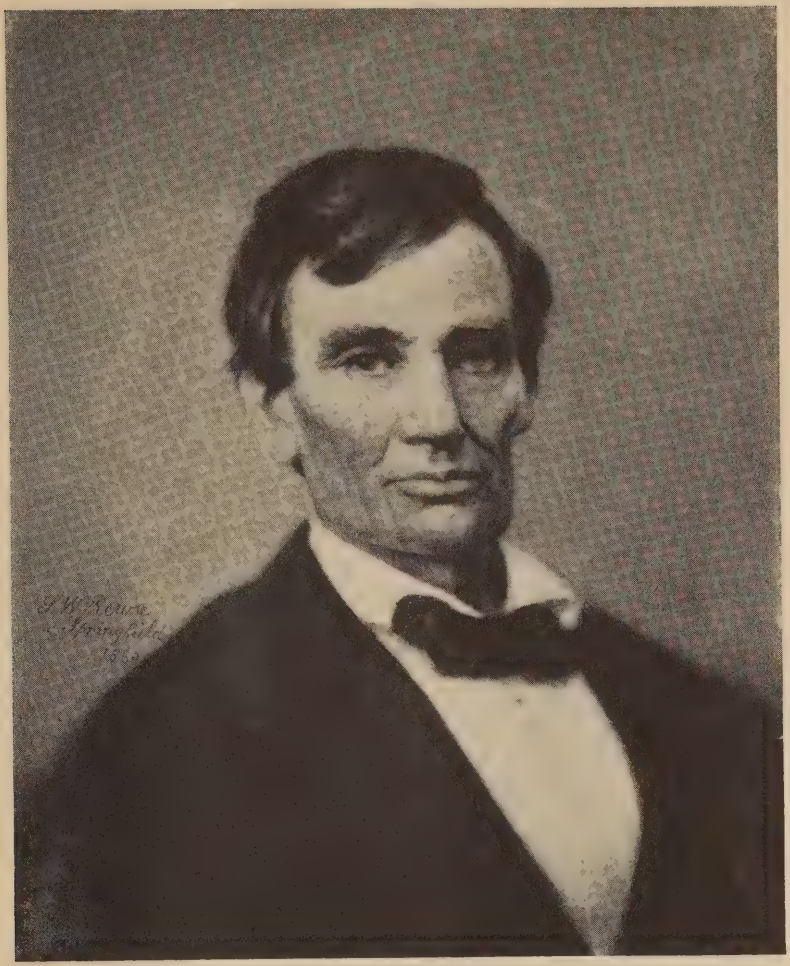
Pastel: 14 x 11½ *inches*

850

Note: This striking early portrait shows the beardless Lincoln, and is apparently unrecorded. According to Rufus Rockwell Wilson, *Lincoln Portraiture,* 1935, only five portraits (of which one is a miniature) without beard are known, all of them executed in 1860. The present work is understood to have been painted for James P. Lawrence of Springfield, Ill, and is notable for the depth and vigor of character portrayed in it.

Painted for James P. Lawrence of Springfield, Ill., 1860
From James Graham & Sons, Inc., New York
Collection of Erskine Hewitt, New York
Exhibited at the New York Historical Society, New York, 1934

[See illustration]



[NUMBER 595]

THOMAS SULLY AMERICAN: 1783-1872

596. *COMMODORE STEPHEN DECATUR.* Depicted at full length in colonial naval uniform and standing to the right on a platform, with one foot advanced; his right gloved hand on the hilt of his sword, the other resting on the base of a stone column, on which lies his hat. At the right, a view of the sea with port fortifications and a sailing vessel; New York Bay and Castle William in the background. 33½ *x* 24 *inches*

2800

Note: This important and distinguished portrait, though described by Sully as a study for the life-size canvas painted by him to the order of the City of New York, and now hanging at City Hall, is actually a finished portrait, and is recorded in Sully's Diary (*vide infra*) under date August 10, 1814, *after* the entry for the New York City picture, which is dated July 12, 1814. Both paintings were completed by the following September. The present frame is believed to be the original one. A brochure containing an account of the previous ownership of the painting, together with biographies of artist and sitter, and other commentaries, by Mr Russell W. Thorpe, will be given to the purchaser.

Stephen Decatur (1779-1820), American naval hero, was born at Sinnepuxent, Md., and was the son of a well-known Revolutionary privateer; entering the navy, he received his first command in 1804, and his most celebrated exploit was the capture and destruction of the frigate *Philadelphia* in the harbor of Tripoli during the Tripolitan War. He was promoted captain, and later commodore, and in the War of 1812 commanded three vessels, his flagship, *United States*, defeating the British frigate *Macedonia* in a famous engagement; in 1815 he was forced to surrender to a superior enemy fleet of five vessels. In 1815 he went in command of a large squadron to Algiers, and settled the outstanding American disputes with the Bey. He was killed as a result of a duel with Commodore James Barron at Bladenburg, Md. in 1820.

Painted in Aug-Sept, 1814

Collection of George North Tatham, Philadelphia, Pa. (b. 1808)

Collection of Edwin Tatham, his nephew, and his widow Sara Potter Tatham

Collection of Charles Tatham, her brother-in-law, from whose children it was purchased, 1940

From C. W. Lyon, Inc., New York

Recorded in Thomas Sully, *Account of Pictures* (*vide supra*)

Recorded in Edward Biddle and Mantle Fielding, *The Life and Works of Thomas Sully*, 1921, p. 137, no. 452

[See illustration]

[NUMBER 596]

ROBERT FEKE — AMERICAN: 1705-1750

597. *JOHN CRUGER, MAYOR OF NEW YORK* 1739-44. Three-quarter-length standing figure of a gentleman with periwig, resting his right hand on a scarlet table cover, the other hand on his lap. He is clad in a gray damask skirted coat and gold-braided long vest, which shows a delicately pleated lawn shirt with fichu. 45 *x* 36 *inches*

Note: Documents and a brochure with the biography of the sitter and historical background of the painting, by Mr Russell W. Thorpe, will be given to the purchaser.

500

This portrait has never been out of the possession of the Cruger family, and was inherited in direct line by Colonel S. Van Rensselaer Cruger, Cruger's Island, N. Y. After his death it was subsequently inherited by his wife, who left it to her niece, Katherine Cruger Bacon, from whom it was purchased directly (*vide infra*). Mrs Katherine Cruger Bacon writes: "This portrait is shown in old newspaper clippings as hanging in the dining room of Idlesse, Col. Cruger's house at Bayville, L. I., N. Y. when a fire occurred Dec. 13, 1893. In various press reports in my possession Col. Cruger is quoted as stating that this portrait of his ancestor John Cruger, Mayor of New York, was among the few things he was able to rescue from the dining room". This letter will also be given to the purchaser.

Mr Russell W. Thorpe writes of this picture: "This imposing and historically interesting American colonial painting, the likeness of John Cruger, Mayor of New York 1739-44, is unquestionably the work of Robert Feke, the so-called 'first painter to Colonial Aristocracy'. The portrait is to be regarded as an outstanding and most important work which may be referred to as an example of the artist's 'New York period'. The portrait, in all probability, was painted prior to 1744, possibly in the year 1740, as the periwig shown in this portrait went out of fashion at that time. . . . This early portrait of John Cruger, regardless of its historical significance, is especially interesting, showing as it does the directness and sureness of Feke's brush, together with his perfect blending and balance of color in the painting of a portrait. Feke excelled in the painting of faces and textiles, surpassing the work of any of his contemporaries".

John Cruger the elder (1677-1744) emigrated to America at an early age and settled in New York, where he became a merchant; in 1703 he married Maria Cuyler, and subsequent dwelt in Broad Street in one of the finest mansions in New York City. In 1712, he was elected Alderman of the Dock Ward, an office he held for 22 years. He was appointed Mayor of New York in 1739, and reappointed annually until 1744.

Painted about 1740

Collection of Colonel S. Van Rensselaer Cruger, Bayville, L. I.

Collection of Mrs Van Rensselaer Cruger, Washington, D. C., his wife

Collection of Katharine Cruger Bacon, Millbrook, N. Y., her niece

From C. W. Lyon, Inc., New York

[See illustration]

[NUMBER 597]

JOHN WESLEY JARVIS — AMERICAN: 1780-1839

598. *PIERREPONT EDWARDS*. Head and shoulders of a middle-aged man with wavy gray hair and brown eyes; he is clad in a black coat and a small white fichu. A red drapery in the background. *27½ x 24½ inches*

Pierrepont Edwards (1750-1826) was born in Northampton, Mass., the son of Jonathan Edwards; graduated at Princeton 1768; married Frances Ogden, 1769; and commenced the practice of law in New Haven, 1771. He was a member of the Continental Congress and a soldier during the Revolution. He became U. S. District Judge of Connecticut (1806-1826). He was First Grand Master Mason; and appointed administrator of the estate of Benedict Arnold at the time of his treason. Pierrepont Edwards was an able advocate for the Constitution of the United States in the convention held for its ratification, and founder of the "Toleration Party" in Connecticut.

Painted about 1815

Collection of Mrs Mary Morris Adams, Millbrook, N. Y.

From C. W. Lyon, Inc., New York

CHESTER HARDING — AMERICAN: 1866-1937

599. *ELIAS CORNELIUS*. Head and shoulders of a young man with short brown hair, turned to half left; he is wearing a black coat and white stock and bow. *26½ x 22¼ inches*

Painted in 1826

AMERICAN FURNITURE AND DECORATIONS

600. PAIR CHELSEA-DERBY PORCELAIN STATUETTES OF DEER *Circa* 1775

Charming small figures of a reclining fawn-colored buck and doe fronting a flowering bush encrusted with tiny blossoms. Rare. Small imperfections. *Height 3¼ and 3½ inches*

601. STAFFORDSHIRE TRANSFER-PRINTED AND LUSTRED NAVAL PITCHER *Circa* 1815

Ovoid, transfer-printed with portraits of Lawrence and Decatur, the former surmounted with the inscription, *'Don't Surrender the Ship';* purple lustre bands. *Height 4½ inches*

From C. W. Lyon, Inc., New York

DRAWING ROOM AT 'SKYCLIFF'

602. STIEGEL-TYPE AMETHYST GLASS PERFUME FLASK
Unusually brilliant and clear example of the daisy-in-square pattern.
Height 4¾ inches
From C. W. Lyon, Inc., New York

603. WHIELDON TORTOISE-SHELL WARE SMALL TEAPOT *Circa* 1750
Melon-shaped tripod miniature pot with loop handle and domed cover, having a variegated chocolate brown, greenish blue and ivory glaze, and further enhanced with two relief-molded clusters of blossoms. *Length 5 inches*
From C. W. Lyon, Inc., New York

604. WEDGWOOD BLUE AND WHITE JASPER WARE TEAPOT *Circa* 1800
Pear-shaped pot with loop handle, molded with figures in low relief depicting Sportive Love and Hope, after models by Lady Templeton. *Length 6 inches*

605. CHELSEA PORCELAIN STATUETTE OF A CRESTED SWAN *Circa* 1760
Well-modeled figure of a perched bird with outspread wings and having a lavender crest and tangerine-colored beak and talons; on mound base encrusted with shells. Small imperfections. *Height 3¾ inches*
[See illustration]

606. TWO DECORATIVE PORCELAIN STATUETTES OF BIRDS
Purple-splashed vireo with gray feathers and a harlequin thrush with yellow markings. Small imperfections. *Lengths 4 and 5½ inches*
[See illustration]

607. ROCKINGHAM WHITE AND GOLD PORCELAIN DOG GROUP *Circa* 1825
Figure of a poodle nursing a pup, another sleeping beside her, on leaf-molded base enhanced with gilding. *Height 5 inches*
From Arthur S. Vernay, Inc., New York
[See illustration]

608. TWO DRESDEN STATUETTES OF BIRDS *Circa* 1840
Perched figures of a yellow and gray finch and a rose-breasted grosbeak.
Lengths 5½ and 6 inches
[See illustration]

ABOVE: NUMBERS 606-605-607-606
CENTRE: NUMBERS 608-610-608 BELOW: NUMBER 609

5350-

609. PAIR BOW PORCELAIN BIRD GROUPS *Circa* 1770

A *bocage* of flowering multicolored blossoms arising from a pierced rococo base, and having a pair of aubergine red and yellow perched birds feeding their nestlings. Some repairs and imperfections. *Height* 9¾ *inches*

[See illustration]

610. CROWN STAFFORDSHIRE PORCELAIN BLUEBIRD GROUP
MODELED BY J. T. JONES
With pair of blue-crested birds perched upon a flowering pink dogwood bough, arising from a mound base encrusted with blossoms. Small repair and imperfections. *Height* 8 *inches*

[See illustration on the preceding page]

611. QUEEN ANNE BRASS SNUFFER AND STAND *English, XVIII Century*
Scissors-type snuffer; the spoon-shaped stand with flange handle and tripod button supports. *Length of stand* 8½ *inches*
From C. W. Lyon, Inc., New York

612. DRESDEN PORCELAIN STATUETTE OF A STARLING *Circa* 1840
Perched figure with outspread wings, having a puce and green splash-glazed breast and streaked gray 'feathered' wings. *Height* 6 *inches*

613. SAXE PORCELAIN STATUETTE OF A WAXWING AND PAIR HÖCHST EAGLES
Crested tangerine-colored waxwing perched upon a white tree stump; the brown and gray spread eagles on mound bases. [Lot.] *Lengths* 6 *and* 7½ *inches*

614. PAIR QUEEN ANNE TUTENAG CANDLESTICKS *XVIII Century*
Knopped baluster shaft on valanced quatrefoil base, and crested with an urn candleholder. *Height* 7 *inches*
From C. W. Lyon, Inc., New York

615. WEDGWOOD BLUE AND WHITE JASPER WARE SWEETMEAT BOWL AND STAND *Circa* 1790
Covered drum-shaped dish and conforming tray stand, the former relief-molded with a panoramic series of cupid groups and children; with acanthus-leaf borders. *Diameter of stand* 7 *inches*

616. ORIENTAL LOWESTOFT PORCELAIN RICE BOWL WITH THE ARMS OF NEW YORK *Circa* 1790
Quaintly painted with Liberty and Justice as supporters, flanking a floral cartouche with eagle cresting; blue and gold rim bands. *Diameter* 4¼ *inches*

ABOVE: NUMBERS 619-617-618-620
CENTRE AND BELOW: NUMBER 621

140

617. ORIENTAL LOWESTOFT PORCELAIN RICE BOWL WITH THE ARMS OF NEW YORK *Circa* 1790

Type of the preceding, with monogrammed medallion and banderole inscribed *Excelsior;* blue and gold grapevine rim bands. *Diameter* 4¼ *inches*

[See illustration]

618. ORIENTAL LOWESTOFT PORCELAIN RICE BOWL WITH THE ORDER OF THE CINCINNATI *Circa* 1790

Finely painted with a laureated brown eagle emblazoned with a figural medallion inscribed *Societas Cincinnatorum Instituta,* 1783; monogrammed. Very rare. *Diameter 4¼ inches*

[See illustration]

619. ORIENTAL LOWESTOFT PORCELAIN LEAF-SHAPED DISH *Circa* 1780

Colorfully painted with tiny sprigs and pomegranate; gilded feather-scrolled border with monogram and crest. Has stand. *Length 7 inches*

[See illustration]

620. ORIENTAL LOWESTOFT PORCELAIN CUP AND SAUCER WITH THE ARMS OF NEW YORK *Circa* 1780-90

Painted with a version of the arms of New York with Liberty and Justice in blue and yellow gowns, respectively, and inscribed cartouche; valanced blue and gold rims. Have stand.

[See illustration]

621. ORIENTAL LOWESTOFT RETICULATED PORCELAIN PART SERVICE *Circa* 1795

Seven dinner plates, eleven salad plates, nine bread-and-butter plates, and four round serving dishes; with pierced lacework borders enhanced in peach and gilding, the centres painted with garlanded leaf-mantled shield in colors and gilding, enclosing monogram. Rim chips. [Lot.]

From C. W. Lyon, Inc., New York

[See illustration of part]

622. LIVERPOOL TRANSFER-PRINTED PITCHER *Circa* 1800

Bobbin-shaped spouted pitcher with loop handle, transfer-printed with an oval medallion portrait of Thomas Jefferson within a 'States' border, the reverse with a two-masted ship; centred with monogram. *Height 7¼ inches*

Illustration of numbers 618 *to* 621 *inclusive appears on the preceding page*

623. DOLL GROUP *American, circa* 1840-50
Figure of a lady in printed cotton gown, holding a 'child' and seated in a painted comb-back rocker, a bandbox beside her. In glass vitrine. *Height 7 inches*
From C. W. Lyon, Inc., New York

624. QUEEN ANNE BRASS CANDLE SNUFFER AND CANDLESTICK
English, XVIII Century
Scissors-form snuffer with ovate goblet-shaped stand having ring handle; and turned baluster candlestick with quatrefoil base. [Lot.]
Heights 7½ and 7¾ inches

625. ORIENTAL LOWESTOFT PORCELAIN SMALL TUREEN WITH THE ARMS OF THE UNITED STATES *Circa* 1800
Footed oval bowl with two entwined rustic handles, the domed cover with mushroom finial; painted with four eagles, each holding a banderole in its beak, inscribed *E Pluribus Unum* and bearing a monogrammed shield on its breast, surrounded by *rouge de fer* blossoms and diapered devices. *Lengths 7¾ inches*

626. STAFFORDSHIRE OVAL TURTLE DISH *Circa* 1840
The domed cover relief-molded with a brown- and yellow-speckled turtle. Minor imperfections. Together with a pair of Delft blue and white tiles, framed. [Lot.]
Length 8½ inches
From Guitel Montague, New York

627. HUDSON RIVER CHURCH HOURGLASS *New York, XVIII Century*
Fitted within an open pine stand joined by four quadrangular members.
Height 10½ inches
From C. W. Lyon, Inc., New York

628. SHERATON INLAID MAHOGANY SERPENTINE-FRONT COFFRET
Circa 1800
The serpentine-front, hinged box lid and sides finely inlaid with decorative panel bandings, the top centring a marquetry floral urn. Inscribed on bottom with presentation date 1805. *Length 14 inches*
[See illustration facing page 126]

[NUMBER 629]

629. PAIR CHIPPENDALE CARVED AND GILDED EAGLE WALL BRACKETS

American, XVIII Century

1900 With modeled spread eagle perched upon a festooned scroll, and supporting a conforming scalloped and grooved shelf with cabochon reserves.

Height 14½ *inches*

From C. W. Lyon, Inc., New York

[See illustration]

630. PAIR CUT GLASS CANDLESTICKS WITH HURRICANE SHADES

English, circa 1820

220 Footed ovoid shaft with square base, crested with a stellate *bobêche* and fitted with an inverted bell-shaped hurricane shade; cut with flutes, panels and *diamanté* bands and further enhanced with crystal prism lustres. Some imperfections. Fitted for electricity. *Height* 20¼ *inches*

631. Colonial Walnut and Mahogany Miniature Porringer Table and Side Chair *American, XVIII-XIX Century*
Table with outset rounded corners and straight cabriole legs; and vase-back chair with wood seat. [Lot.]
From C. W. Lyon, Inc., New York

632. Pair Turned Brass Candlesticks with Octagonal Bases *English, Early XVIII Century*
Pestle-form shaft over a capstan member resting upon a flaring base, the inverted bell-shaped *bobêche* with a floriform candleholder. *Height 21 inches*
From C. W. Lyon, Inc., New York

[See illustration facing page 126]

633. Early Federal Steam Locomotive Model
Painted and decorated engine with two men in the glazed cab, cow catcher, steam gauge and other fittings, a coal tender behind; molded base with crank. *Length 31 inches*

634. Wedgwood Green and White Jasper Ware Urn Mounted as Lamp
Ovoid, relief-decorated with a median band of dancing nymphs. Fitted for electricity, with shade. *Height 24 inches*

635. Sheraton Turned Mahogany Bedside Table *American, circa 1810*
Two-drawer table with baluster-turned and tapered legs.
Height 28 inches; width 18 inches

636. Sheraton Mahogany Occasional Table *Circa 1800*
Molded oblong top containing a drawer with brass knob handles; on turned and reeded legs, castered. *Height 30 inches; width 20½ inches*

637. Pair Brass Urn-Top Andirons *American, Late XVIII Century*
Pedestal-form shaft with molded urn top surmounted by a spiraled finial, matching spur; on scrolled and cusped supports with claw-and-ball feet.
Height 20½ inches

638. Pair Brass Urn-Top Andirons *American, Late XVIII Century*
Type of the preceding, but varying in design. *Height 18 inches*

[NUMBER 639]

639. SHERATON INLAID MAHOGANY POLE SCREEN WITH CANDLESTAND

New England, Late XVIII Century

Standard with acorn finial, the lower pillar enhanced with delicate ring turning, and supported on a banded ogival tripod; an adjustable candlestand with hinged flap above a fly bracket, operating beneath an octagonal screen panel.

Height 51 *inches; width* 10¼ *inches*

Note: This rare type of American candlestand is represented by examples in the Metropolitan Museum, New York City, and the Essex Institute, Salem, Mass., the latter piece being described in the *American Collector,* August, 1939, p. 6, as being made by Thomas Hodgkins for Jacob Sanderson, Salem, Mass., and noted as one of the two pieces of like design then known.

From C. W. Lyon, Inc., New York

[See illustration]

640. CARVED, GILDED AND EBONIZED CONVEX EAGLE GIRANDOLE MIRROR

New York, N. Y. (?), circa 1800

Circular cavetto frame edged with a fasciate molding, and with pearl-chain fillet, crested with oak leaf scrolls and acorns; centring a conforming plinth surmounted by an ebonized spread eagle with chain festoons and tassels depending to the frame, and again to lateral candle arms with ormolu urn sockets, cut glass *bobêches* and prism lustres; conforming leaf pendant. *Height* 50½ *inches; width* 32 *inches*

From C. W. Lyon, Inc., New York

[See illustration]

[641] [640] [641]

650

641. PAIR CARVED, GILDED AND EBONIZED EAGLE-AND-DRAPERY TWO-LIGHT WALL SCONCES *Circa* 1800

Bowknotted ribbon pendant terminating in twin tassels, a median leaf plinth surmounted by an ebonized spread eagle (left and right); with chain festoons depending to two upswept candle arms with wirework rosette swirls, and supporting brass urn sockets with cut glass lustred *bobêches*.

Height 26 inches

From C. W. Lyon, Inc., New York

[See illustration on the preceding page]

[NUMBER 642]

1412

642. *SHERATON INLAID MAHOGANY GRANDMOTHER CLOCK

Walter Cornell, Newport, R. I., circa 1800

With arched and fretted hood surmounted by three brass urn finials, over a conforming glazed door flanked by freestanding fluted colonnettes, the painted dial ornamented with delicate relief scrolls picked out in gilding, and inscribed; the molded and banded trunk door flanked by inset quarter-round cable-fluted stiles, over a conforming banded lower section with scrolled ogee-bracket feet. Works apparently restored; a record of repairs made in 1939 is affixed inside the trunk door.

Height 39 inches; width 8¼ inches

From Winthrop S. Morrison, Troy, N. Y.

[See illustration]

3 400-

[NUMBER 643]

643. EARLY CHIPPENDALE WALNUT UPHOLSTERED OPEN-ARM EASY CHAIR WITH TURNED STRETCHER *New England, XVIII Century*

An early example of the Martha Washington type chair with tall canted back, open padded arms on incurvate supports, and seat covered in worn old gold silk damask; the cabriole legs joined by a turned and recessed stretcher, and with angularly splayed lower portion terminating in claw-and-ball feet.

Collection of Mrs Jonathan Mayhew Wainwright, Scranton, Pa., and descended in the Mayhew and Wainwright families

From C. W. Lyon, Inc., New York

[See illustration]

644. Pair Adam Brass Andirons *American, Late XVIII Century*
Pedestal-form socle with handsome urn top, conforming spur, and scrolled supports with claw-and-ball feet. *Height 20¾ inches*

645. Queen Anne Mahogany Side Chair with Serpentine Stretcher, Attributed to Job Townsend *Newport, R. I., XVIII Century*
Open back with dipped cresting flanked by volutes, over a scrolled and cusped splat, slip seat covered in jacquard fabric; the cabriole legs joined by a recessed serpentine stretcher, and terminating in pad feet.
From C. W. Lyon, Inc., New York

646. Hepplewhite Inlaid Mahogany Oval Pembroke Table
Baltimore, Md., Late XVIII Century
Oval top with molded edge and rule-jointed drop leaves, over two bowed mock drawers with American eagle patera bail handles; the frieze edged with an intricate banding, and inlaid with ovals of twin oak leaves, above square tapered and banded legs inlaid with loops suspending diminishing bellflower drops.
Height 29 inches; length open 39 inches
From C. W. Lyon, Inc., New York

647. Fret-Scrolled and Inlaid Mahogany Wall Mirror with Original Maker's Label of Joseph and John Del Vecchio
Albany, N. Y., circa 1805
Upright frame inlaid with a triple banding, and with fret-scrolled cresting, and matching base. Original label affixed on the pine backboard.
Height 29½ inches; width 16½ inches

[NUMBER 648]

800.

648. EARLY CHIPPENDALE CARVED MAHOGANY TRAY-TOP TEA TABLE
American, XVIII Century

Oblong tray top with molded flaring rim, the frieze edged on all sides with gadrooning; on cabriole legs carved with pendent leaf scrolls, and finishing in claw-and-ball feet. *Height 28 inches; length 34 inches*

[See illustration]

[NUMBER 649]

1300

649. CHIPPENDALE CARVED MAHOGANY PIECRUST-TOP 'BIRD-CAGE' TABLE
New York State, XVIII Century

Circular top with a richly profiled piecrust molding, fitted upon a 'bird cage' with turned balusters, and revolving on a vase pillar; the ogival tripod carved with pendent foliage, above claw-and-ball feet.

Height 28 inches; diameter 21½ inches

From C. W. Lyon, Inc., New York

[See illustration]

1600— [NUMBER 650] [NUMBER 651]

650. EARLY CHIPPENDALE CARVED MAHOGANY ARMCHAIR WITH TURNED STRETCHER *Salem, Mass., XVIII Century*

Open back, the serpentine crest with molded terminals and central carved fan scroll, over a pierced vase splat, open arms with voluted terminals overhanging incurvate supports; upholstered seat covered in worn sage green silk damask, on cabriole legs joined by a turned stretcher; claw-and-ball feet.

From C. W. Lyon, Inc., New York

[See illustration]

350—

651. EARLY CHIPPENDALE CARVED MAHOGANY SIDE CHAIR *New York State, XVIII Century*

Open back having serpentine crest rail with scrolled terminals, over a pierced and interlaced vase splat; slip seat covered in cream and green texture fabric, the front rail edged with gadrooning, on cabriole legs with claw-and-ball feet.

From C. W. Lyon, Inc., New York

[See illustration]

[NUMBER 652]

2500

652. EARLY CHIPPENDALE CARVED WALNUT FOUR-SHELL ARMCHAIR

Philadelphia, Pa., XVIII Century

Open back, the serpentine-arched crest rail having knuckled terminals, carved with twin scrolls above a shell ornament, over a matching pierced and interlaced vase splat; open molded arms with knuckled and scrolled terminals overhanging incurvate cusped supports; slip seat covered in cream and green texture fabric, the valanced front rail and cabriole legs carved with three additional scallop shells, the latter terminating in claw-and-ball feet.

[See illustration]

[NUMBER 653]

3/00—

653. EARLY CHIPPENDALE SHELL-CARVED WALNUT LOWBOY

Philadelphia, Pa., XVIII Century

Molded oblong top with indented front corners, over a long drawer and three small drawers finished with lip moldings, and fitted with handsome bat's-wing brasses and bail handles, flanked by inset quarter-round fluted stiles; the valanced apron attractively carved with edging scrolls, and centring a pendent scallop shell in full relief; on four cabriole legs ending in webbed claw-and-ball feet. *Height 32 inches; length 32½ inches*

From C. W. Lyon, Inc., New York

[See illustration]

[NUMBER 654]

500

654. SHERATON CARVED AND INLAID MAHOGANY MARTHA WASHINGTON ARMCHAIR *Salem, Mass., Late XVIII Century*

With seat and tall serpentine-arched back covered in brocaded and striped satin; open curved arms, the scrolled supports inlaid with a delicate linear banding, over conformingly paneled dies, and finely turned and reeded swell-taper legs, carved with water leaf collars and with vase feet.

From C. W. Lyon, Inc., New York

[See illustration]

[NUMBER 655]

655. *SHERATON INLAID MAHOGANY GRANDMOTHER CALENDAR CLOCK
Joshua Wilder, Hingham, Mass., circa 1790

2008 Molded and banded case with arched and fretted hood surmounted by brass urn finials, slender colonnettes flanking the conforming glazed door; the painted and gilded dial surmounted by phases of the moon, and inscribed. Unusual striking movement with two calendar circles showing the days of the weeks and months, and seconds hand. With a mahogany wall bracket.
Height 48 inches; width 11½ inches

Collection of (and made for) David Whiton, Hingham, Mass.

Collection of David Whiton II, his son

Collection of Morris F. Whiton, his son

From C. W. Lyon, Inc., New York

[See illustration]

800

656. EARLY CHIPPENDALE CARVED MAHOGANY OVAL DROP-LEAF TEA TABLE *New England, XVIII Century*
Oval top with two rule-jointed drop leaves, over a plain frieze and projecting fret-scrolled apron; on four finely shaped cabriole legs terminating in claw-and-ball feet. *Height 27 inches; length open 34 inches*

From C. W. Lyon, Inc., New York

[NUMBER 657]

2500

657. CHIPPENDALE CARVED WALNUT WING CHAIR WITH CLAW-AND-BALL FEET *Philadelphia, Pa., Early XVIII Century*

With arched back, winged and scrolled sides, and seat covered in cream and green texture fabric; the cabriole legs headed by scrolled brackets, carved with handsome leaf cartouches centring rosettes, and curving into finely modeled claw-and-ball feet.

From C. W. Lyon, Inc., New York

[See illustration]

[NUMBER 658]

800-

658. EARLY CHIPPENDALE CARVED MAHOGANY WING CHAIR

New England, XVIII Century

With serpentine-arched back, winged outscrolled sides, and seat covered in old gold damask; on well-formed and sturdy cabriole legs with strongly modeled claw-and-ball feet.

From C. W. Lyon, Inc., New York

[See illustration]

659. Early Chippendale Carved Mahogany 'Sample' Chair, by Benjamin Randolph *Philadelphia, Pa., XVIII Century*

Open back with molded and gently serpentine uprights, the shaped crest rail carved with auricular scrollwork and curling foliage, over a conforming pierced and interlaced vase splat, and gadrooned shoepiece; the upholstered seat covered in soft green silk damask, and edged with a projecting valanced trim with matching scrolls, curving into cabriole legs with rising crests, and carved with a pendented cartouche and leaf cabochon, over strongly modeled paw feet.

Note: Benjamin Randolph, who executed the six historic Philadelphia 'sample' chairs, produced masterpieces which outvie the majority of English frames, paralleling in their designs only the finest of these. The present specimen displays all of the finest characteristics found in the first five sample chairs, described and illustrated in S. W. Woodhouse, Jr, *Benjamin Randolph of Philadelphia,* the magazine *Antiques,* May, 1927, pp. 366-71, figs. 1, 2, 3, 4, and is of course of greater importance than the sixth chair. Randolph is the only American chair maker who could possibly have executed this superb chair; and he has developed here one of his most effective designs, in which the handling of the pierced back is more fluid than usual, and the seat edging also more refined. From the standpoint of pure design the chair ranks with the finest works of the Chippendale period in America, or England, *and may well be the most important American example which will ever be available to collectors in the open market.*

A companion chair of almost identical design is in the Metropolitan Museum of Art, New York.

From C. W. Lyon, Inc., New York

[See illustration]

[NUMBER 659]

660. Carved Mahogany Small Récamier Sofa

Duncan Phyfe, New York, N. Y., circa 1810

Continuously molded and reeded frame with scrolled head and part-length back, rolled foot, seat and single bolster covered in silver and old gold brocatelle, the end faced with a foliated stellate roundel, the front rail carved with conforming dies and two bowknotted clusters of wheat stems; on laterally curved supports finished with brass paw feet and casters. Some careful repair.

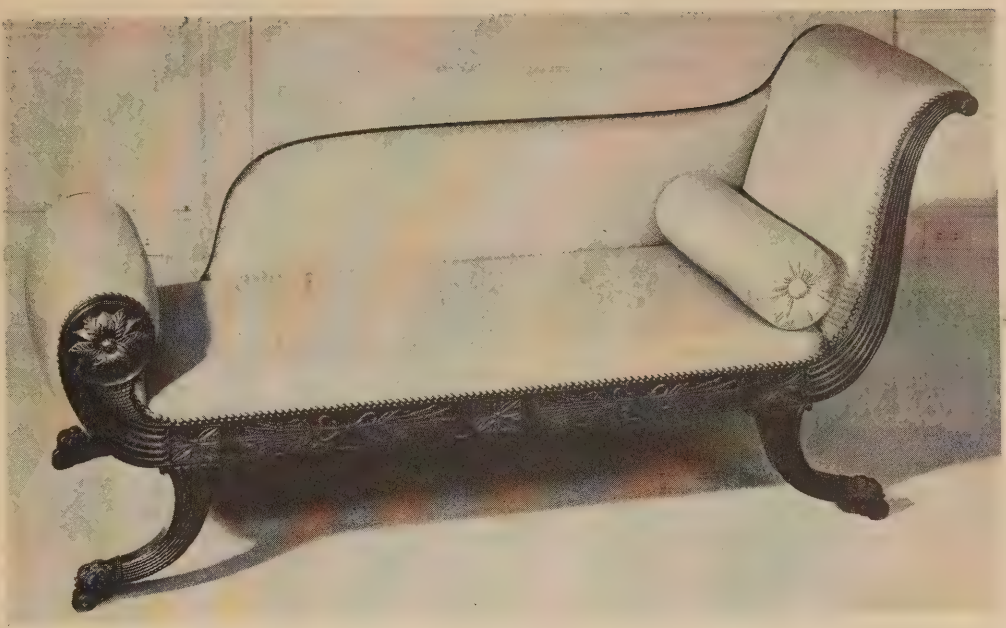
1100

Length 5 *feet* 4 *inches*

Note: An exceptionally fine and highly sophisticated rendering of the Directoire made with excellent taste in the disposition of the carved and reeded elements; an unusually interesting detail may be found in the diamond-studded segment beneath the foot rosace. *In this small size it is virtually unique.*

From C. W. Lyon, Inc., New York

[See illustration]



[NUMBER 660]

661. Early Chippendale Carved Mahogany Serpentine Five-Legged Card Table *New York, XVIII Century*

Serpentine hinged top with squared corners, opening to a baize-lined surface with candle recesses and money scoops, the conformingly shaped frieze edged with gadrooning; on four stationary cabriole legs developing scrolled brackets, carved with leaf scrolls and foliage clasps, and terminating in vigorously modeled claw-and-ball feet, an additional rear matching gate leg supporting the flap.

Height 26½ inches; length 34¼ inches

Note: One of the rarest types of card table known, and notable for its originality of conception, which in its native virility vies with the finest English design.

Collection of Erskine Hewitt, New York

Exhibited at the Metropolitan Museum of Art, New York, 1934

Described and illustrated in the *New York Sun,* Feb. 10, 1934

[See illustration]

[NUMBER 661]

662. GEORGIAN SHELL-CARVED MAHOGANY FIDDLE-BACK SIDE CHAIR

Philadelphia, Pa., XVIII Century

Unusually handsome and dignified design, with open spooned back having ramped and curved uprights, the arched cresting composed of four deeply carved volutes in a double tier, centring a scallop shell, over an elaborately shaped and figured fiddle splat, the shoepiece carved with an echinus molding; demi-cartouche-shaped seat covered in striped and flowered silk, the conforming molded seat rails also centring a rich shell motive, on cabriole legs carved with leaf pendants, and terminating in claw-and-ball feet.

6500

Note: This rare and exceedingly fine type of American chair was represented by three examples in the Reifsnyder Collection, which were among the most highly regarded items in this famous sale, and were afterwards shown in the Girl Scouts Exhibition. These chairs apparently all emanate from the same maker.

Collection of J. Herbert Johnston, Huntington, L. I., a founder of the Metropolitan Museum of Art, New York City

From C. W. Lyon, Inc., New York

[See illustration]

[NUMBER 662]

663. GODDARD-TOWNSEND CARVED MAHOGANY FOUR-SHELL BLOCK-FRONT KNEEHOLE DESK *Newport, R. I., XVIII Century*

Molded oblong top with shallow cavetto frieze, over a long drawer carved with lateral convex shell lunettes and a central recessed shell motive, over six conformingly blocked drawers, and a rear cupboard door with additional scalloped shell recess, the four shells all carved with median palmettes; molded base with ogee-bracket feet, and inner projecting arcaded scrollwork. The drawers retain the original bat's-wing brasses with cusped bail handles.

Height 33 inches; length 36½ inches

Note: This superlative desk is markedly similar to the example in the Metropolitan Museum of Art, New York City; and also to the one in the Karolik Collection, bearing the original label of Edmund Townsend. It has remained continuously in untouched condition, without even surface treatment, and therefore remains original in all respects, including color and patination.

Collection of Samuel Whithorne, Newport, R. I.

Collection of Prof. William H. C. Bartlett, Pennsylvania and New York (1804-1893)

Collection of Mrs Margaret Rambout, Wyckoff, N. J.

From C. W. Lyon, Inc., New York

Described and illustrated in Thomas Hamilton Ormsbee, *Antique Furniture with Double Uses,* in the *American Collector,* Feb., 1943, pp. 10-12

[See illustration]

[NUMBER 663]

664. Sheraton Inlaid Mahogany Writing Cabinet with Tambour Cupboard, by John Seymour & Son *Boston, Mass., Late XVIII Century*
In three sections; the uppermost with pedimental cresting surmounted by brass spired ball and eagle finials, over a delicately banded frieze, and double glazed doors with reeded and lancet-arched astragals. The median section also finely banded, and containing three sets of arcaded pigeonholes and small drawers, enclosed by a central tambour shutter and lateral matching cupboard doors. The lower portion with banded and paneled slant lid opening to a baize-lined surface, over two drawers with brass star handles; delicately turned and reeded tapering legs. *Height* 6 *feet* 10 *inches; width* 36 *inches*

1900

From C. W. Lyon, Inc., New York

[See illustration]

[NUMBER 664]

665. HEPPLEWHITE INLAID MAHOGANY SERPENTINE-FRONT SIDEBOARD WITH ORIGINAL MAKER'S LABEL OF ELBERT ANDERSON

New York, N. Y., Late XVIII Century

Oblong banded top with cross-grained edge, the conformingly inlaid front containing a bowed frieze drawer above a recessed double cupboard, flanked by deep cupboards; the pilasters continuing to quadrangular tapered legs. Additionally enhanced with mock fluting, fan segments and diminishing leaf pendants. Original maker's label affixed to inside of central cupboard door.

1752

Height 41 inches; length 6 feet 4 inches

Note: This important documentary piece of American furniture, and the following card table, represent the fine work of an unpublished New York cabinetmaker, Elbert Anderson, who is listed in the records of the Museum of the City of New York as working in Maiden Lane, the address given in this affixed label, from 1789 to 1796. See illustration of label below.

From C. W. Lyon, Inc., New York

Described and illustrated in the *New York Sun*, Feb. 10, 1940

[See illustration]

[NUMBER 665, MAKER'S LABEL]

[NUMBER 665]

HEPPLEWHITE KNIFE BOXES: NUMBER 477

666. Hepplewhte Inlaid Mahogany Semicircular Five-Legged Card Table, with Original Maker's Label of Elbert Anderson

New York, N. Y., Late XVIII Century

With banded and hinged top opening to a matching surface, over a conforming frieze, the four stationary square tapered legs, and rear gate leg all inlaid with stringing lines and leg collars. Original maker's label affixed to rear rail within the gate-leg frame. *Height 29 inches; length 35½ inches*

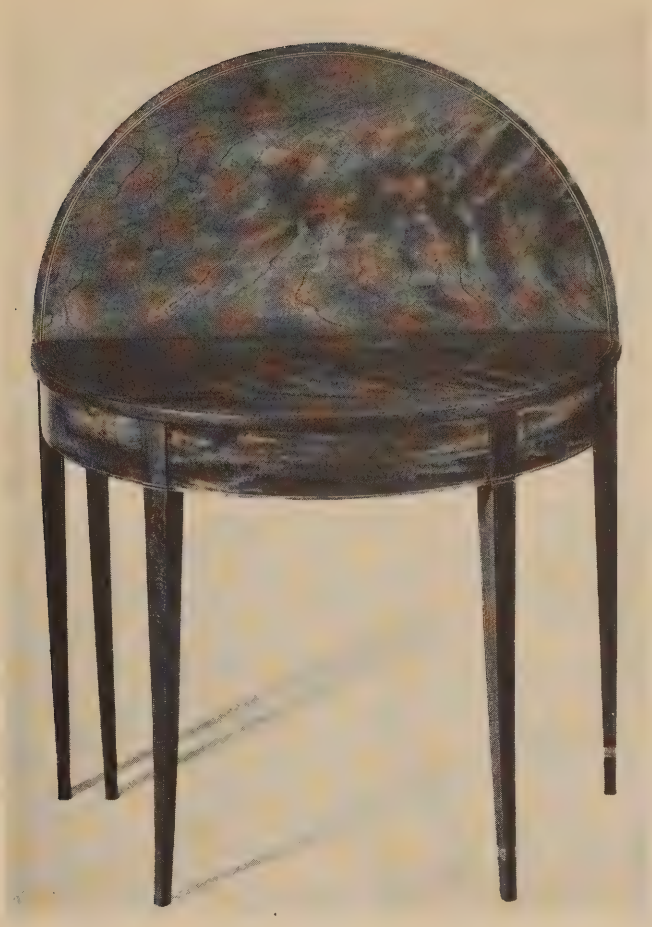
350

See note to the preceding. The address of No. 4 Courtlandt Street, New York, which appears on this label, is unrecorded, but as Elbert Anderson is listed in the Museum of the City of New York records as working up to 1800 at Duane Street, following his removal from Maiden Lane, it is probable that the address given here was a previous one.

From C. W. Lyon, Inc., New York

Described and illustrated in the *New York Sun,* Feb. 10, 1940

[See illustration]



[NUMBER 666]

667. SET OF TWELVE HEPPLEWHITE CARVED MAHOGANY HEART-AND-SHIELD BACK DINING CHAIRS

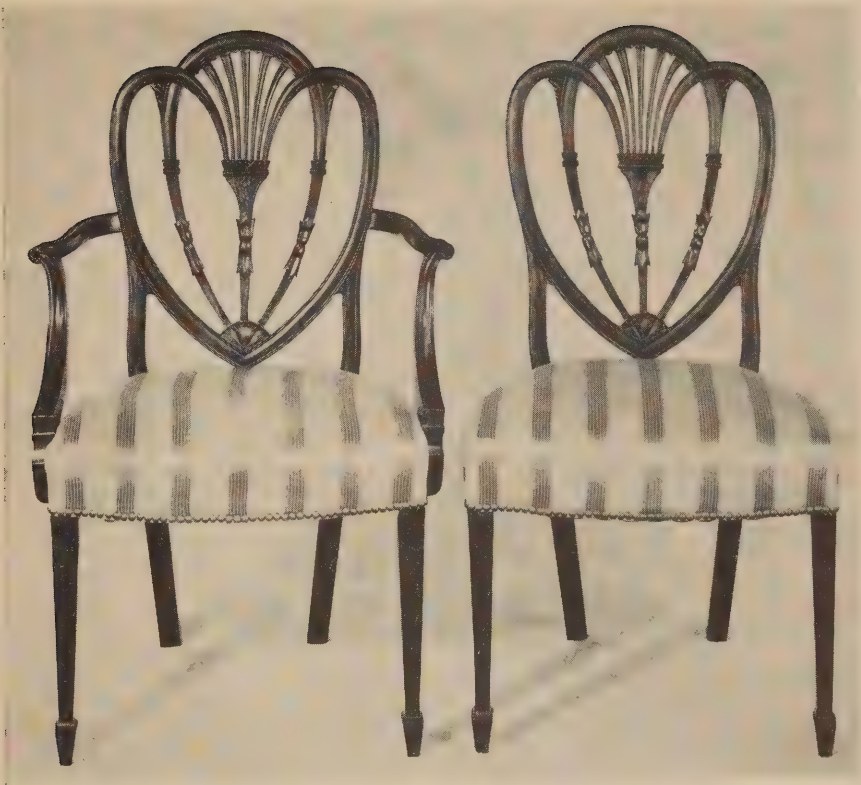
American, Late XVIII Century

Two armchairs and ten side chairs. Open molded heart-and-shield back with palmette cresting, carved with leaf ornament; upholstered seat covered in satin-striped powder blue silk, on quadrangular reeded and tapered legs terminating in spade feet. Some careful restorations, as usual.

From C. W. Lyon, Inc., New York

4500

[See illustration of two]



[NUMBER 667]

668. Carved Mahogany Three-Section Dining Table
By Duncan Phyfe *New York, N. Y., circa* 1810

Oblong top in three parts, with rounded outer corners, the central unit with double lopers on either side, and all units joined by fine brass clips and grooved sockets, the hinged end units fitted with brass handle catches and rising over matching quadrants; all three supporting frames composed of turned and reeded pillars resting upon incurvate plinths, and with molded and canted legs headed by carved leaf pendants, and terminating in carved paw feet. Castered.

Height 29 inches; length 8 feet 11 inches; width 49¾ inches

3100-

Note: This rare dining table is described by Nancy McClellan, *Duncan Phyfe and The English Regency,* 1939 (*vide infra*), as being made by Duncan Phyfe for Mr William Gaston of New Jersey, who later removed to Savannah, Ga., and became a prominent citizen of that city. The table was discovered by Mr William Neyle Habersham of Savannah, standing in the Montgomery House loaded with vegetables, and acquired by him.

Also *vide* Charles Over Cornelius, *Furniture Masterpieces of Duncan Phyfe,* 1922, pl. xli.

Collection of William Gaston, New Jersey and Savannah, Ga.

Collection of William Neyle Habersham, Savannah, Ga.

Collection of Mrs Clarence G. Anderson, Savannah, Ga.

From C. W. Lyon, Inc., New York

Described and illustrated in Nancy McClellan, *Duncan Phyfe and The English Regency,* 1939, p. 275, and illus. pl. 262

[See illustration]

[NUMBER 668]

669. CHIPPENDALE SHELL-CARVED MAHOGANY CHEST-ON-CHEST WITH SCROLLED PEDIMENT AND CARTOUCHE, ATTRIBUTED TO THOMAS TUFFT

Philadelphia, Pa., XVIII Century

The upper portion with scrolled pediment and rosette-carved terminals, centring a rococo carved and pierced cartouche with foliated kidney-bean cabochon, over a drawer superbly carved in conforming manner with a concave shell and elaborate foliations, enclosed by four small drawers, with three long drawers below, all flanked by inset quarter-round fluted pilasters. The lower portion containing three long drawers, also finished with thumb moldings, and enhanced with handsome pierced bat's-wing brasses and bail handles, flanked by inset quarter-round fluted stiles, and resting upon a molded base with four scrolled ogee-bracket feet. *Height 7 feet 4 inches; width 45 inches*

6250

Note: This exceptionally fine cabinet piece is apparently a companion to the one loaned by Mr Henry F. Du Pont to the Girl Scouts Exhibition, New York, 1929, no. 626, illustrated in the catalogue.

Collection of Mary Field Bradford (née Mary Field Conover), Princeton, N. J.
From C. W. Lyon, Inc., New York

[See illustration]

[NUMBER 669]

670. CHIPPENDALE CARVED MAHOGANY KETTLE-BASE SECRETARY WITH SCROLLED PEDIMENT *Rhode Island or Massachusetts, XVIII Century*

With dentiled and scrolled pediment having rosette-carved terminals, and three spiraled flame finials, over double doors with serpentine leaf-carved fillets, and fluted pilasters; fitted with mirror panels. The slant desk containing blocked small drawers with recessed fan lunettes, arcaded pigeonholes and pilaster compartments, above a handsome kettle shaping incorporating four drawers with fine bat's-wing brasses and bail handles; the molded base with central scrolled pendant, and four scrolled ogee-bracket feet.

2800-

Height 7 feet 10 inches; width 46½ inches

Note: This handsome secretary is described and illustrated in the *New York Sun,* Dec. 28, 1940, with attribution to John Goddard of Newport, R. I.

Collection of J. Prescott Kimball, Hopkinton, N. H.

From C. W. Lyon, Inc., New York

[See illustration]

[NUMBER 670]

671. Hepplewhite Mahogany Settee, by Samuel McIntyre

Salem, Mass., circa 1800

With arched and shaped horseshoe back, seat and two cushions covered in sage green silk damask, worn; the four square tapered front legs delicately carved with ribbon bowknots and undulating stems of grape leaves and fruit clusters.

Length 6 *feet*

800

From C. W. Lyon, Inc., New York

[See illustration]

[NUMBER 671]

672. Early Chippendale Carved San Domingo Mahogany Six-Legged Oval Drop-Leaf Dining Table

New York State, XVIII Century

Oval top in richly figured mahogany, with two rule-jointed drop leaves, the valanced frame at either end containing a single deep drawer; the four stationary, and two movable cabriole legs all carved with pendent leaf scrolls, diamond hatching and bellflower terminals, and terminating in claw-and-ball feet.

Height 28 inches; length 6 feet 7 inches

3800

Note: A letter tracing the history of this rare table and the genealogy of the owner's family will be given the purchaser. Capt. Henry Wick, the original owner, served under Gen. George Washington during the Revolutionary War, and the General was often a guest at the Wick home where the table was used.

Collection of Capt. Henry Wick, Wick House, nr. Morristown, N. J., *c.* 1748

Collection of Caroline Latham Perry, Coldwater, Mich., his great-granddaughter, 1887

Collection of Caroline Perry Wilson, Chicago, Ill., her daughter, 1898

Collection of Louise Wilson Moore, Spokane, Wash., her daughter, 1926

Collection of Florence Mary Moore, Spokane, Wash.

From C. W. Lyon, Inc., New York

[See illustration]

[NUMBER 672]

673. The Commodore Perry Chippendale Mahogany Bonnet-Top Chest-on-Chest, by John Goddard or John Townsend

Newport, R. I., XVIII Century

The hooded crest section outlined with a molded and scrolled pedimental cornice centring a fluted plinth and leaf-collared urn with spiral finial, over typical shaped twin spandrel panels, two small drawers with secret locking devices, and three long drawers; the lower chest containing four additional graduated drawers; over a molded base with four ogee-bracket feet. Fitted with handsome willow brasses and bail handles. *Height 8 feet 2 inches; width 40½ inches*

2600

Note: A holograph letter accompanies this interesting chest-on-chest, describing its descent in the one family after presentation by Commodore Perry (*vide infra*).

Collection of Commodore Oliver Hazard Perry, Newport, R. I.

Collection of Mary Caroline Ross, Newport, R. I., his cousin, to whom it was presented by him

From the Ross-Perry-Dugliss family

From C. W. Lyon, Inc., New York

[See illustration]

[NUMBER 673]

674. *Early Chippendale Shell-Carved Walnut Block-Front Tall-Case Clock *Edward Spalding, Providence, R. I., circa* 1770

Handsome case with arched pediment centring a foliated key block and leaf-collared flame finial, disengaged colonnettes at all four corners of the glazed hood; the brass dial with *ajouré* mask spandrels, and dolphins flanking the strike-silent circle. The arched and blocked trunk door headed by a shell lunette, the lower case enhanced with a conforming panel headed by a shell lunette, over matching twin shell motives with leaf pendants; molded base with scrolled ogee-bracket feet. Striking calendar movement.

1600

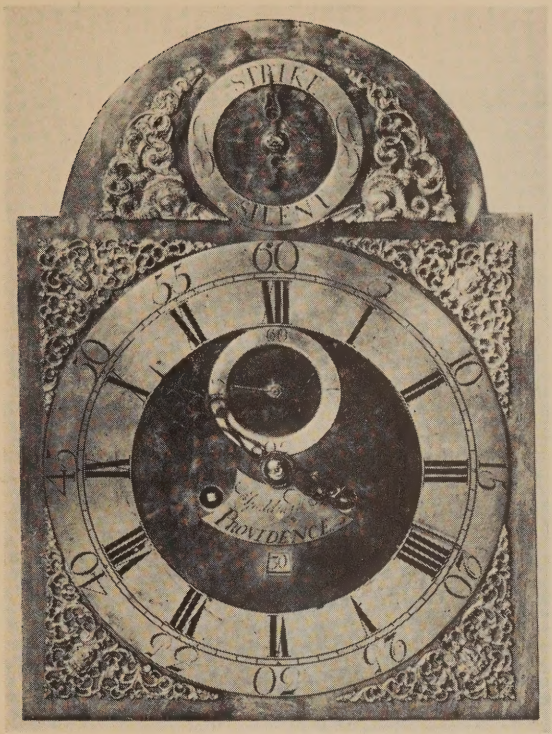
Height 8 *feet* 1 *inch; width* 20½ *inches*

Note: Edward Spalding is a rare early American clockmaker; an example known to have been made by him was illustrated in the magazine *Antiques,* Sept. 1940, p. 118, described as "the only one by Spalding" which has thus far been discovered. The exceptionally handsome shell-blocked case is remarkable for its affinity to that of the famous Gawen Brown clock in the Metropolitan Museum, New York City, but is additionally enriched by the fan panel of the lower case.

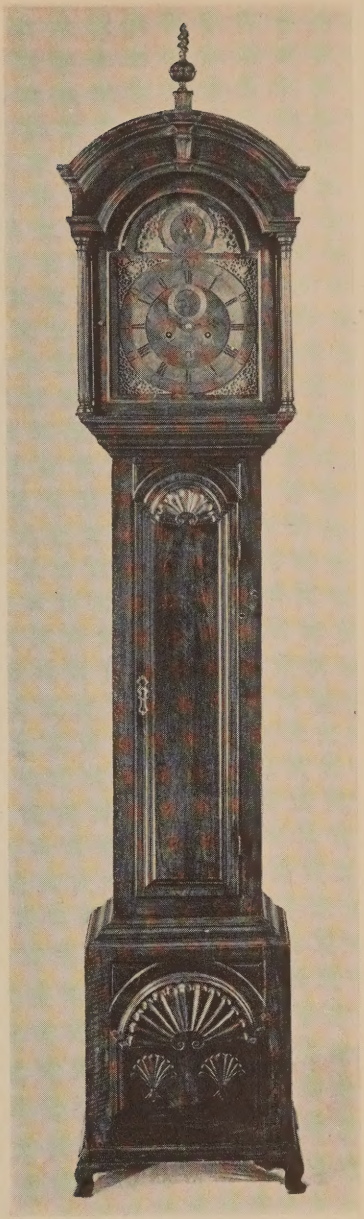
From C. W. Lyon, Inc., New York

Described and illustrated in the *American Collector,* Dec., 1941, frontispiece

[See illustration]



DETAIL OF NUMBER 674



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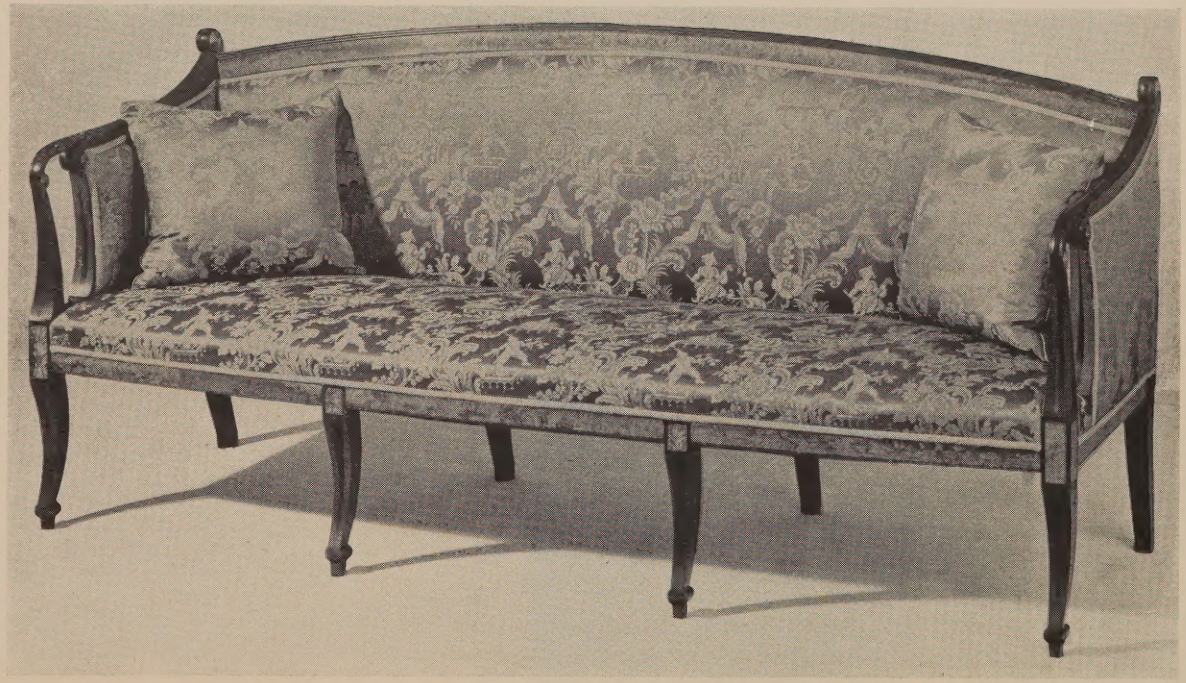

[NUMBER 675]

675. SHERATON INLAID MAHOGANY AND BRANCH SATINWOOD SETTEE
Salem or Boston, Mass., circa 1810
The reeded and arched crest, slightly bowed front rail, and side rails paneled in branch satinwood, and edged with delicate arrow feather bandings; triple-scrolled arm rails with freestanding incurvate supports, the dual arm supports and sabre legs inlaid with triangular panels; back, closed sides, seat and two cushions covered in powder blue satin damask of *chinoiserie* design.
Length 6 *feet* 6 *inches*

From C. W. Lyon, Inc., New York

[See illustration]

676. QUEEN ANNE FRET-SCROLLED AND PARCEL-GILDED WALNUT PIER MIRROR *American, Early XVIII Century*
Upright molded and arched frame with gilded fillet, the dual mirror plate with square-cut bevels; surmounted by a fret-scrolled crest.
Height 43¾ *inches; width* 17½ *inches*

677. PAIR EMPIRE CARVED MAPLE AND BIRD'S-EYE MAPLE TORCHÈRES
Circa 1830
Circular top with molded frieze, on three incurvate supports headed by carved birds' heads, and joined by a shelf stretcher.
Height 32 *inches; diameter* 14½ *inches*

678. COLONIAL SLAT-BACK ARMCHAIR AND A SIDE CHAIR
Both with rush seats, the side chair with vase splat. [Lot.]

679. BRASS PRICKET CANDLESTICK, MOUNTED AS LAMP
Turned, flanged and knopped shaft on hexagonal base. Fitted for electricity, with shade.
Height 37 *inches*

680. HOURGLASS IN CHESTNUT CASE *American, XVIII Century*
Hourglass fitted within a glazed case having spindle turnings and handgrip.
Height 7½ *inches*

From C. W. Lyon, Inc., New York

681. QUEEN ANNE BRASS SPOON MOLD *English, XVIII Century*
Casting for rattail spoon; with boss handles.
Length 8¼ *inches*

[END OF SALE]

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